KINGHAMS
AUCTIONEERS • VALUERS

FINE & DECORATIVE ARTS

Wednesday 13 May 2026

KINGHAMS
AUCTIONEERS • VALUERS

FINE AND DECORATIVE ARTS

To be held at:
10-12 Cotswold Business Village, London Road, Moreton-in-Marsh GL56 0JQ

WEDNESDAY 13 MAY 2026

Viewing
Monday 11 May – 10am to 5pm, Tuesday 12 May – 10am to 5pm
Wednesday 13 May 9am to 10am & Thursday 14 May 9am to 10am

Day of the Sale
Auction scheduled to start at 10am with bidding in the room and live bidding on the internet bidding platforms. Telephone bids and commission bids are accepted and potential bidders will need to be registered with us before the sale.

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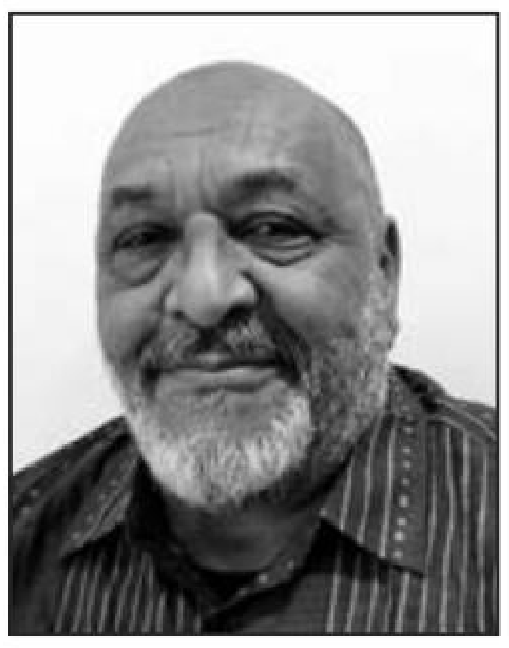
Eric Belgrave
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Catalogue £10.00 (£14.00 by post)

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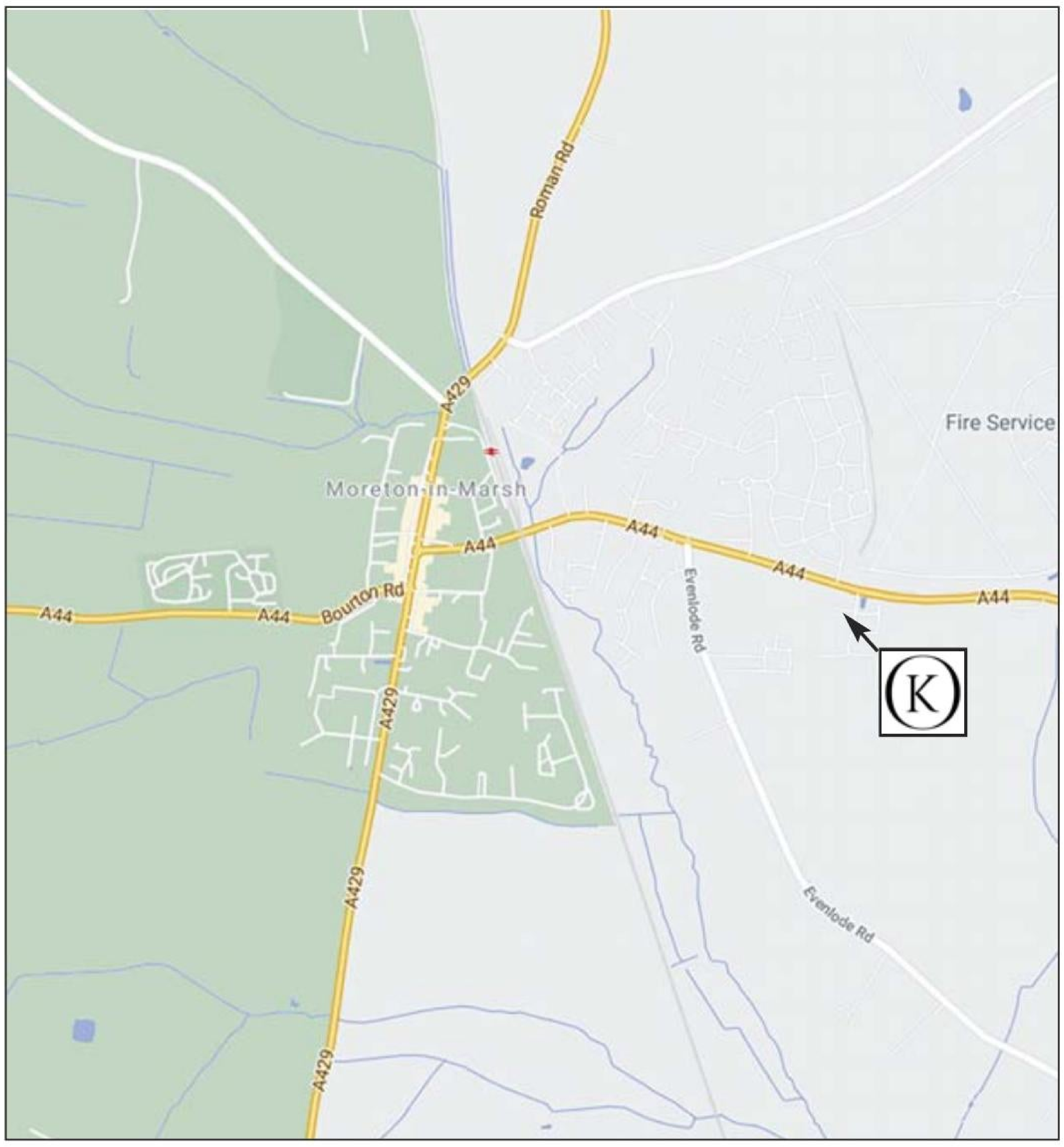
MAP AND DIRECTIONS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Our auction centre is located in the historic Cotswold market town of Moreton-in-Marsh

By Car

We are centrally located on the A44 in reach of motorways the M5, M4, M40 and M42. Ample free parking.

By Rail

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By Plane

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Lines must be booked by 5pm the day before the auction begins. Lines are booked on a first come first served basis. Full name, address and telephone numbers will be required together with proof of identity. Bank and/or credit/debit card details are necessary to secure the line.

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Register online via www.kinghamsauctioneers.com, www.the-saleroom.com, www.invaluable.com, www.easyliveauction.com and www.liveauctioneers.com. Various charges apply, please check with your bidding platform.

Condition

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request.
(no later that 48 hours before the sale).

Buyer’s Premium

There is a buyer’s premium of 26% plus VAT on the first £500,000 of the hammer price of each lot. 18% plus VAT on the excess of £500,001 and up to £1,000,000 of the hammer price of each lot, and 15% plus VAT on the excess of £1,000,001 of the hammer price of each lot.

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Must be made in full before items can be removed from the premises. If buyers are unknown to us, we cannot handover purchase until payment has been cleared.

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  Account Name: Kinghams Auctioneers Ltd
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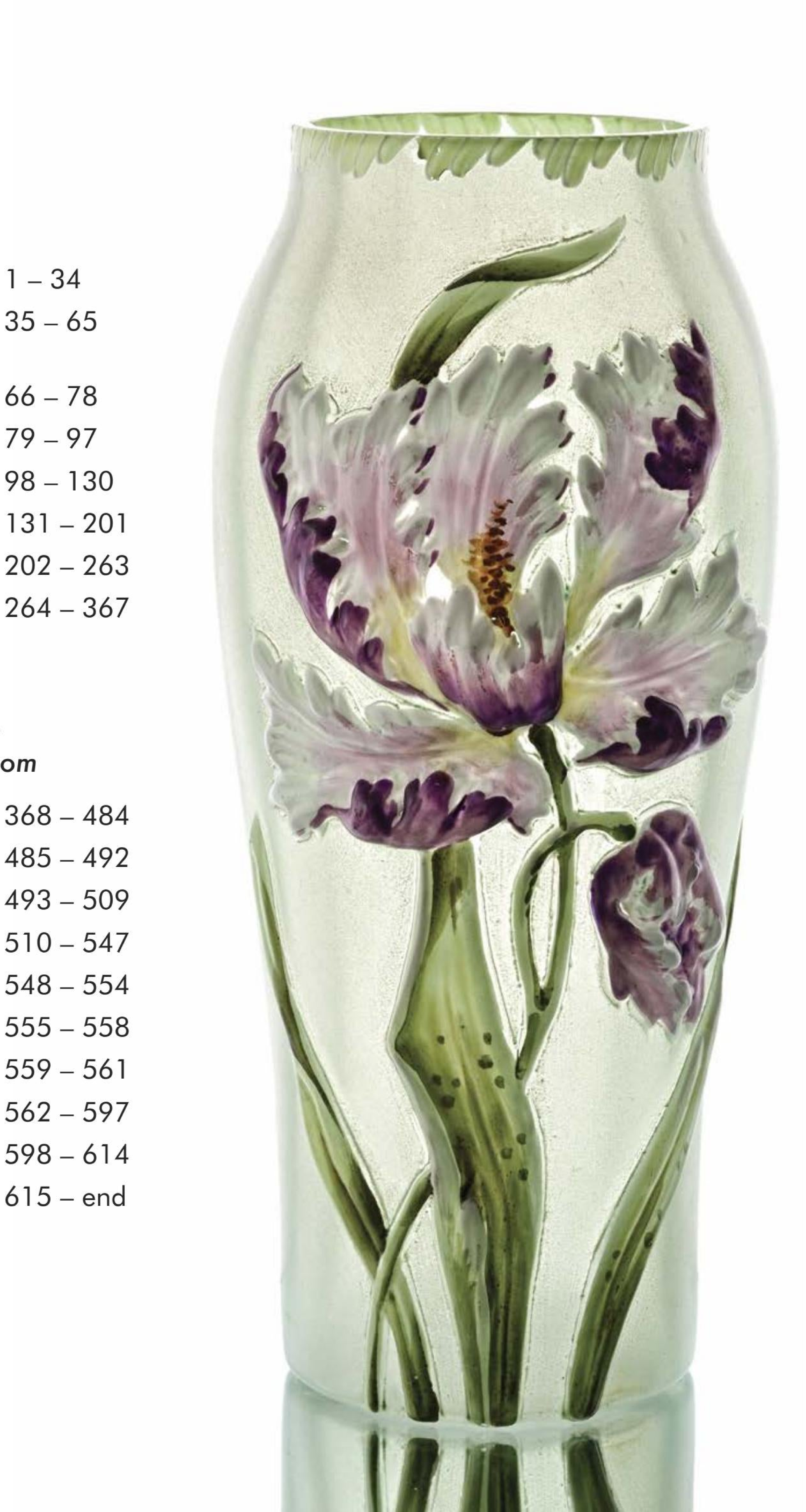
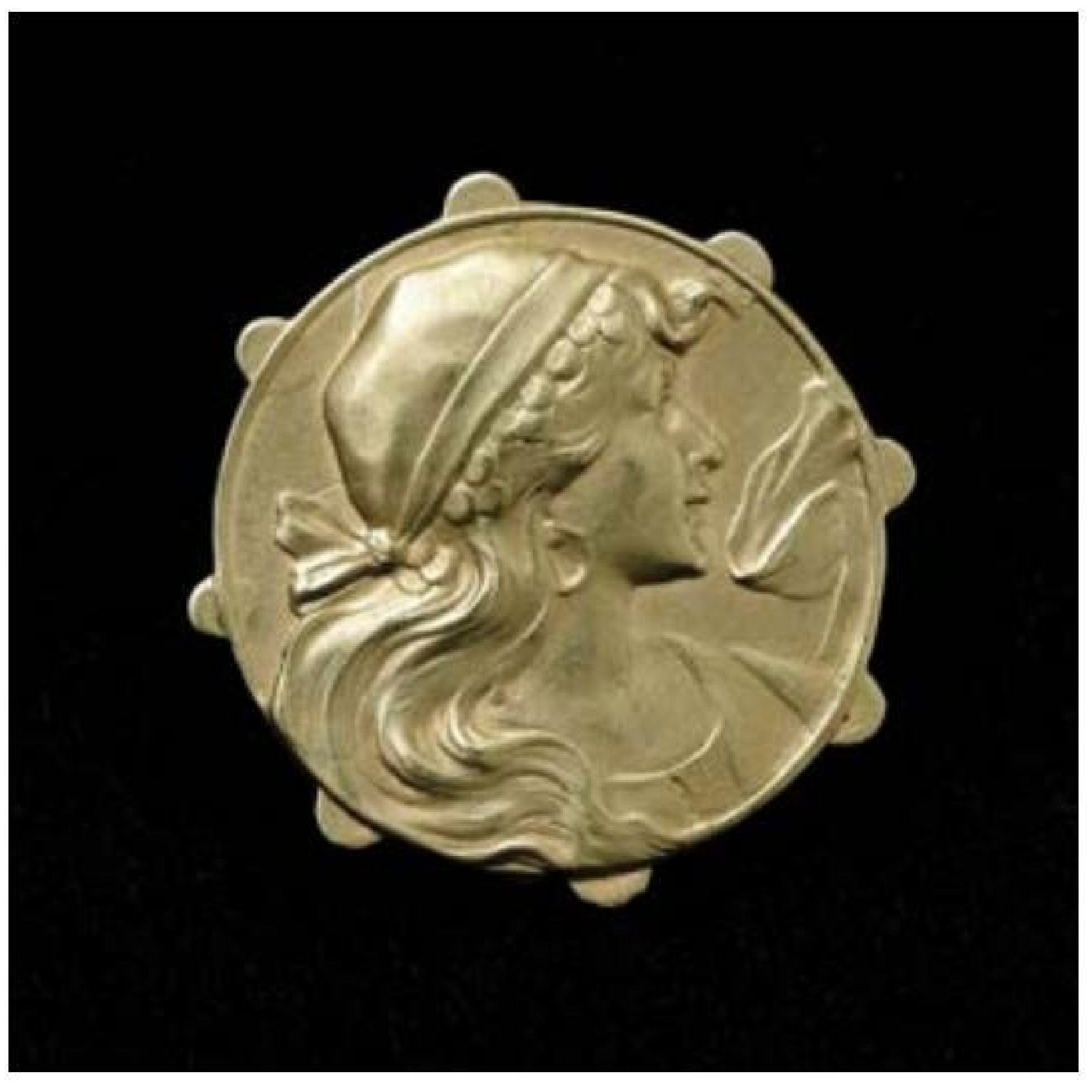


DAY ONE

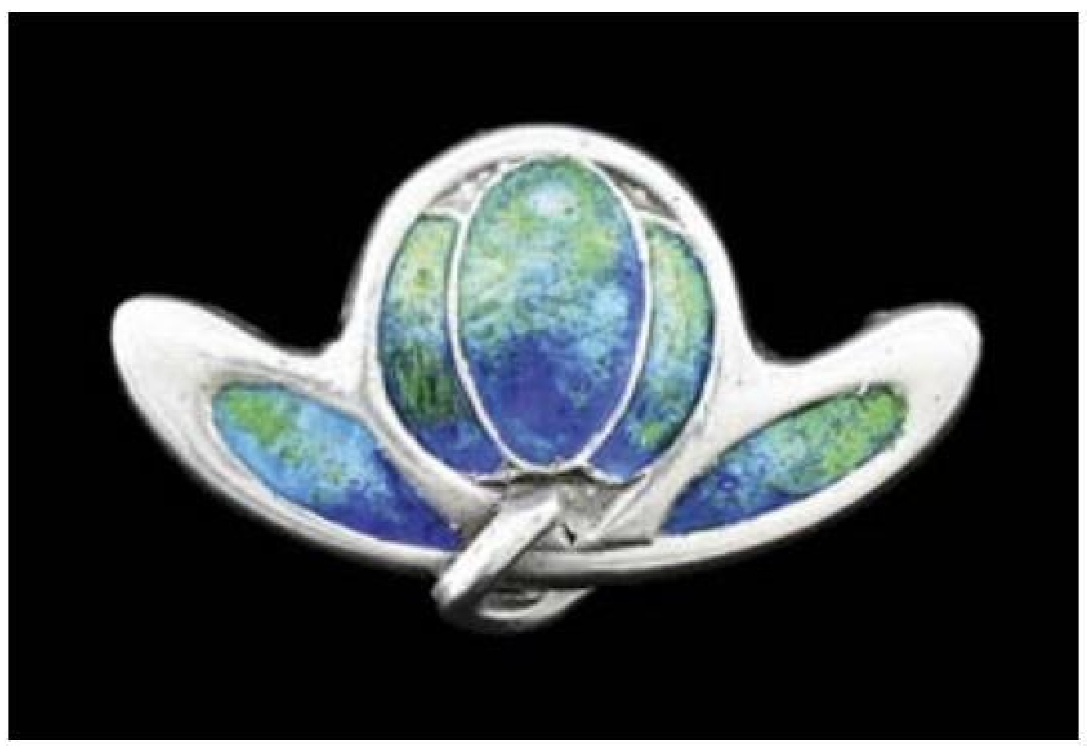
20TH CENTURY JEWELLERY

1. **An Art Nouveau gold openwork brooch,** cast in relief with a maiden's head in profile, 3.2cm long, 5.1g **£150 - £200**



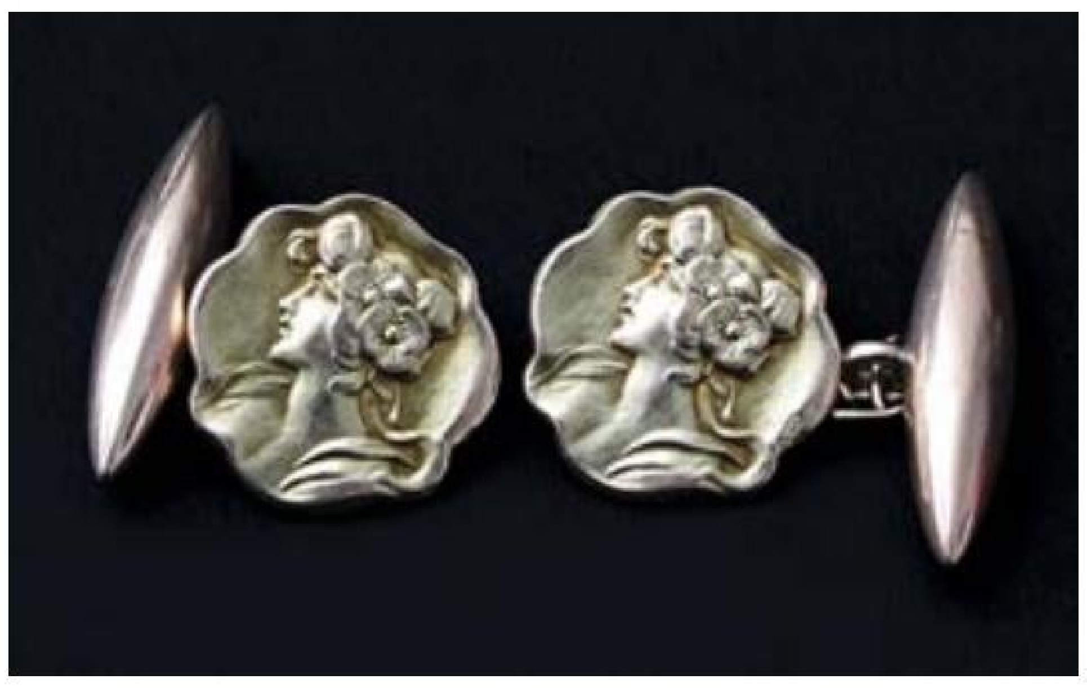
2

2. **An Art Nouveau 15ct gold brooch,** cast in relief depicting a lady in profile, in the Mucha style, foreign stamp, stamped 15ct, length 2.1cm, 2.7g **£150 - £200**



3

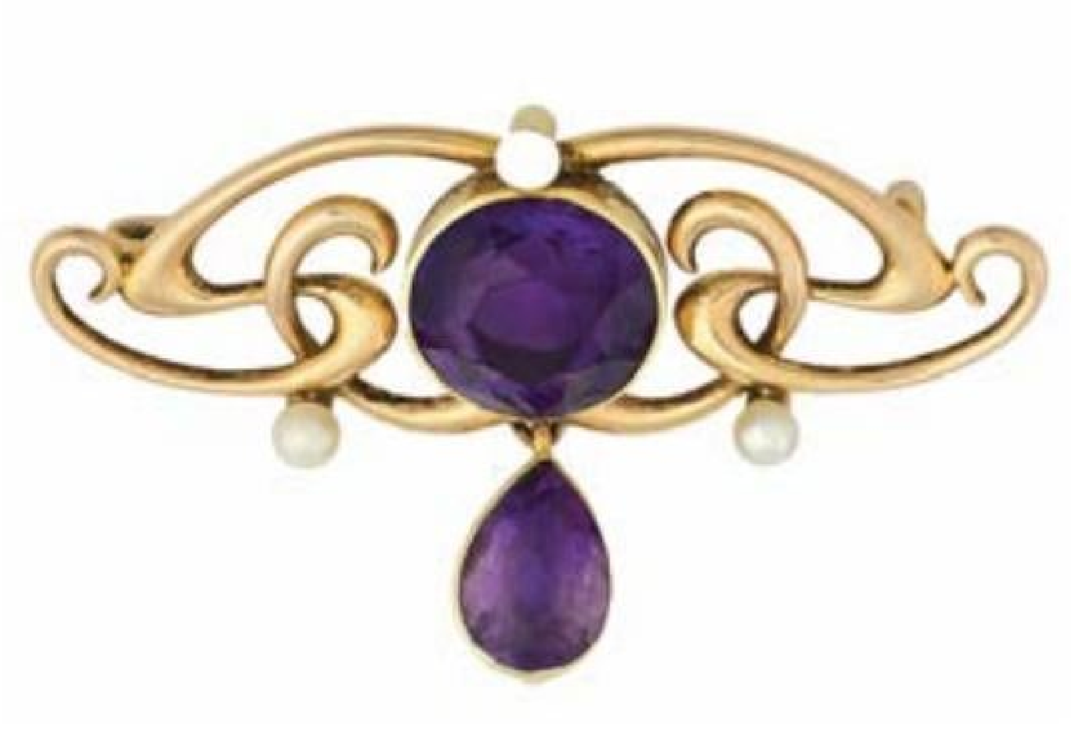
3. **Archibald Knox for Liberty and Co., an Arts and Crafts silver and enamelled brooch,** circa 1905, bud form with segmented roundel and foliate wings, in blue green enamel, 3.2cm wide, 4.8g **£180 - £220**



4

4. **A pair of Arts and Crafts 9 carat gold cufflinks,** Henry Matthews, Birmingham 1900, cast in relief with the profile bust of Art Nouveau maidens with floral hair decorations, in petal form cartouches (2) **£150 - £200**

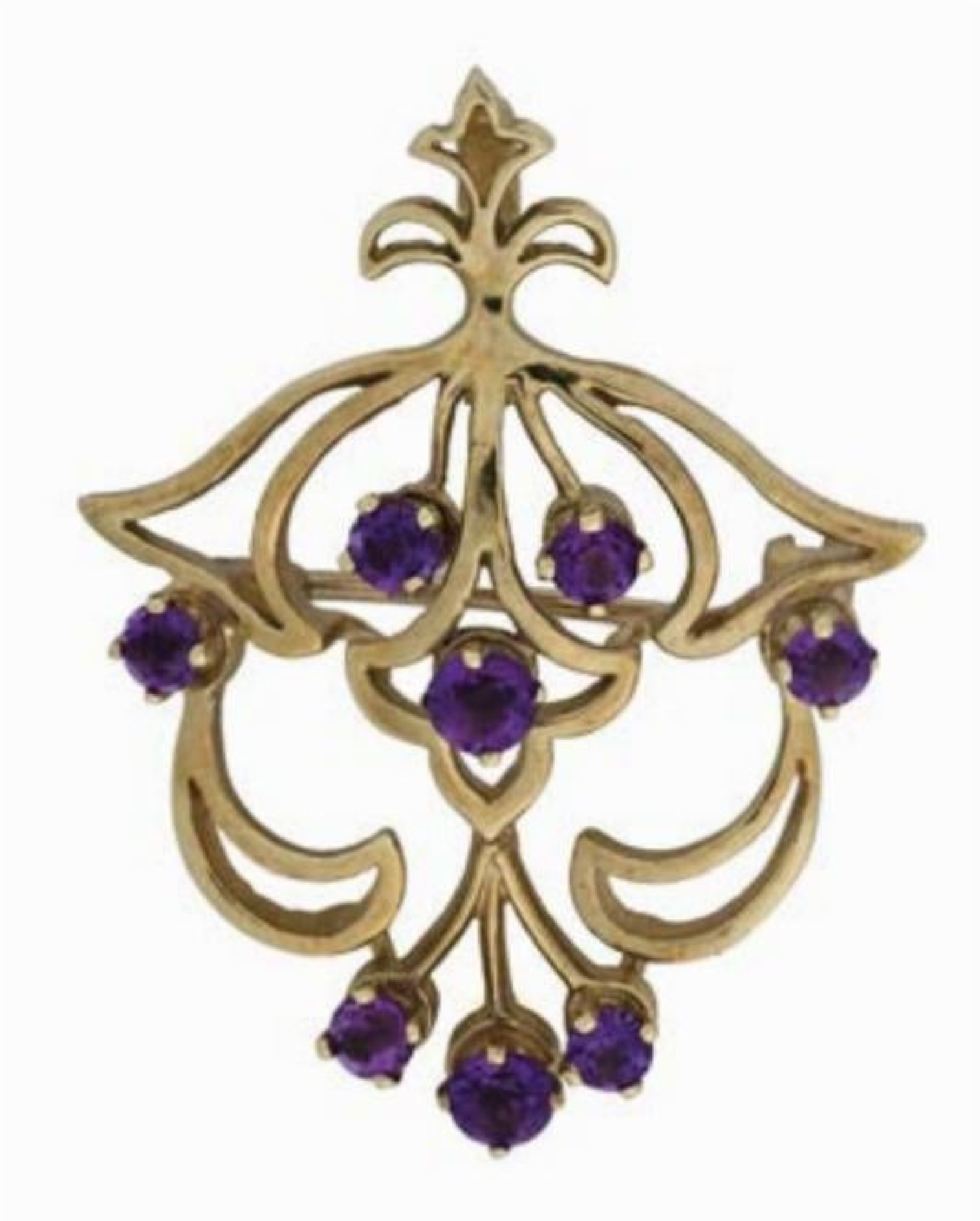
5. **Liberty and Co., an Arts and Crafts silver and enamelled stick pin,** Birmingham 1906, plain circular form with blue green enamel centre, 1.86g **£90 - £100**



6

6. **An Edwardian gold amethyst and seed pearl scrolling brooch,** pin deficient, length 4.2cm, 6.2g **£120 - £180**

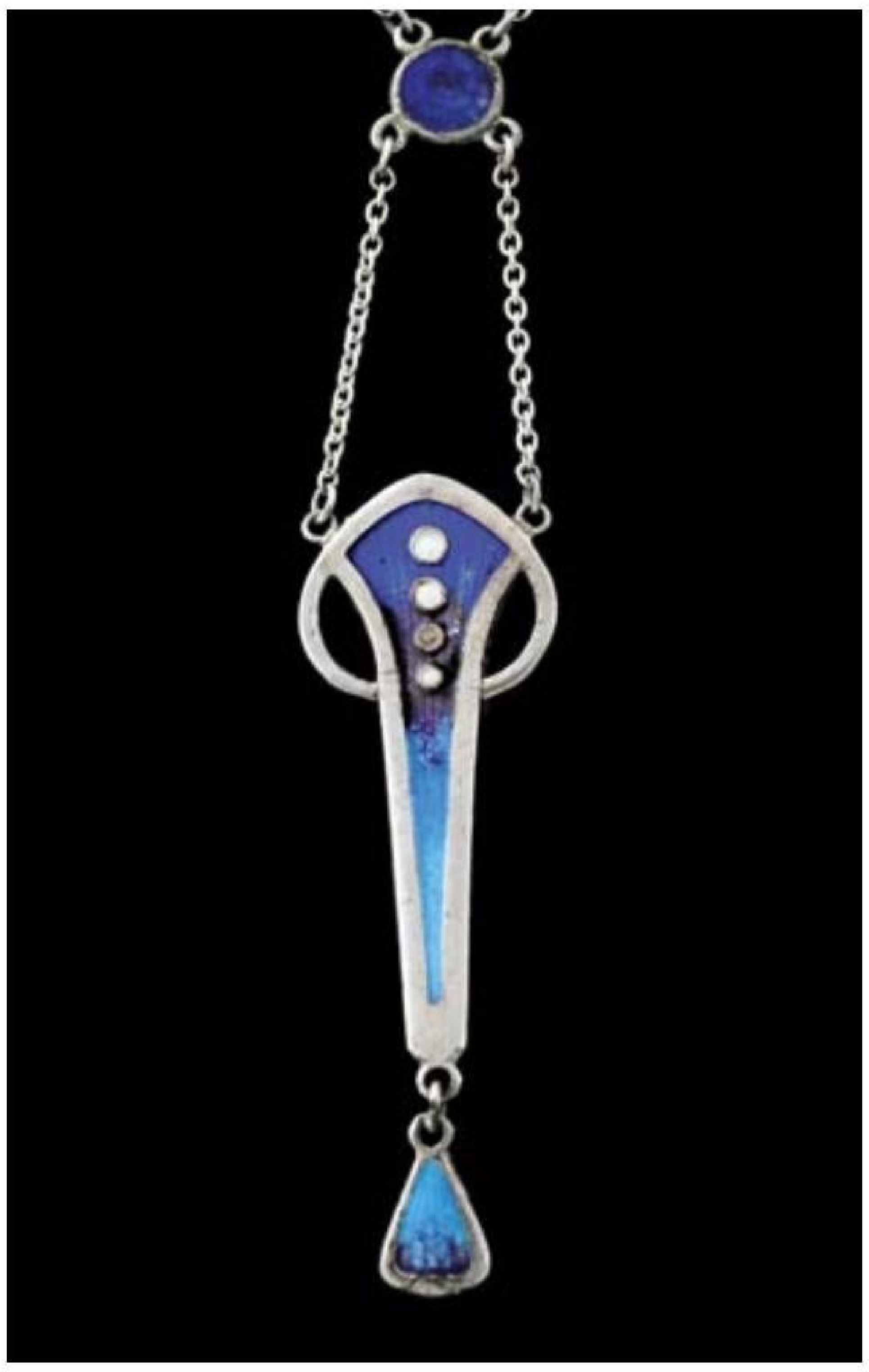
7. **Two gem pendants and a further pendant mount,** to include an Arts and Crafts 9ct gold turquoise pendant with maker's mark for Henry Charles Freeman and hallmarks for London 1904, length 5.2cm, an amazonite pendant stamped 9ct, length 3.3cm, and a pendant mount, length 4.2cm, total weight 7.7g (3) **£100 - £150**



8

8. **A 9ct gold amethyst brooch,** may be worn as a pendant, hallmarks for London 1991, length 3.6cm, 5.1g **£120 - £180**

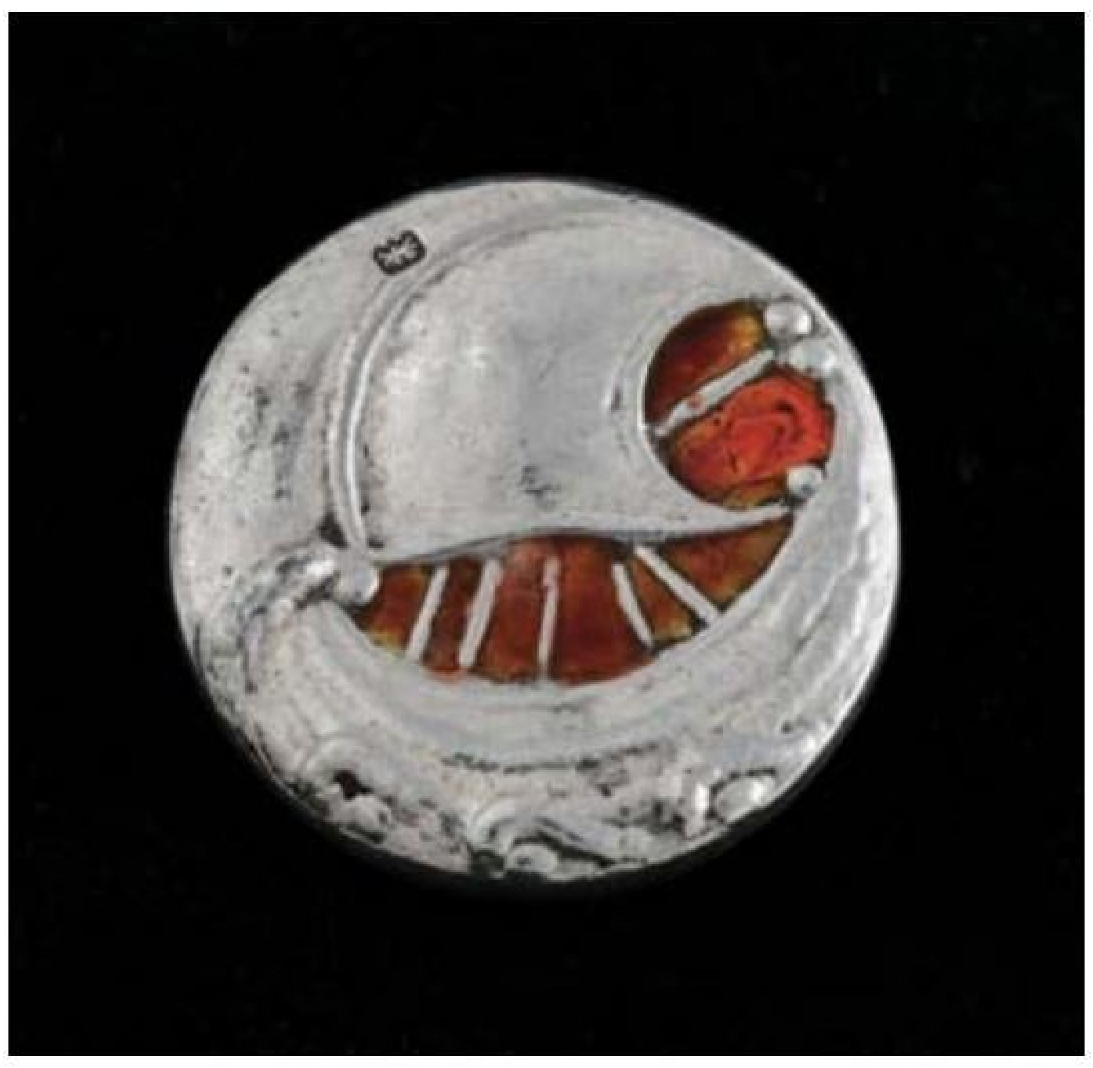
9. **An Arts and Crafts silver and enamelled pendant,** The Goldsmiths Emporium (Victor Luxenburg), Birmingham 1910, tapezoid form with foliate border and open loop brackets, suspended from two chains united on a hoop link, a drop below **£80 - £120**



10

10. **Charles Horner, an Arts and Crafts silver and enamelled pendant,** Chester 1911, open tendril spade head form with graduated beads in white enamel on various blues, suspended on two chains united by a circular link, a drop below, 7.5cm long, 5.8g **£150 - £180**

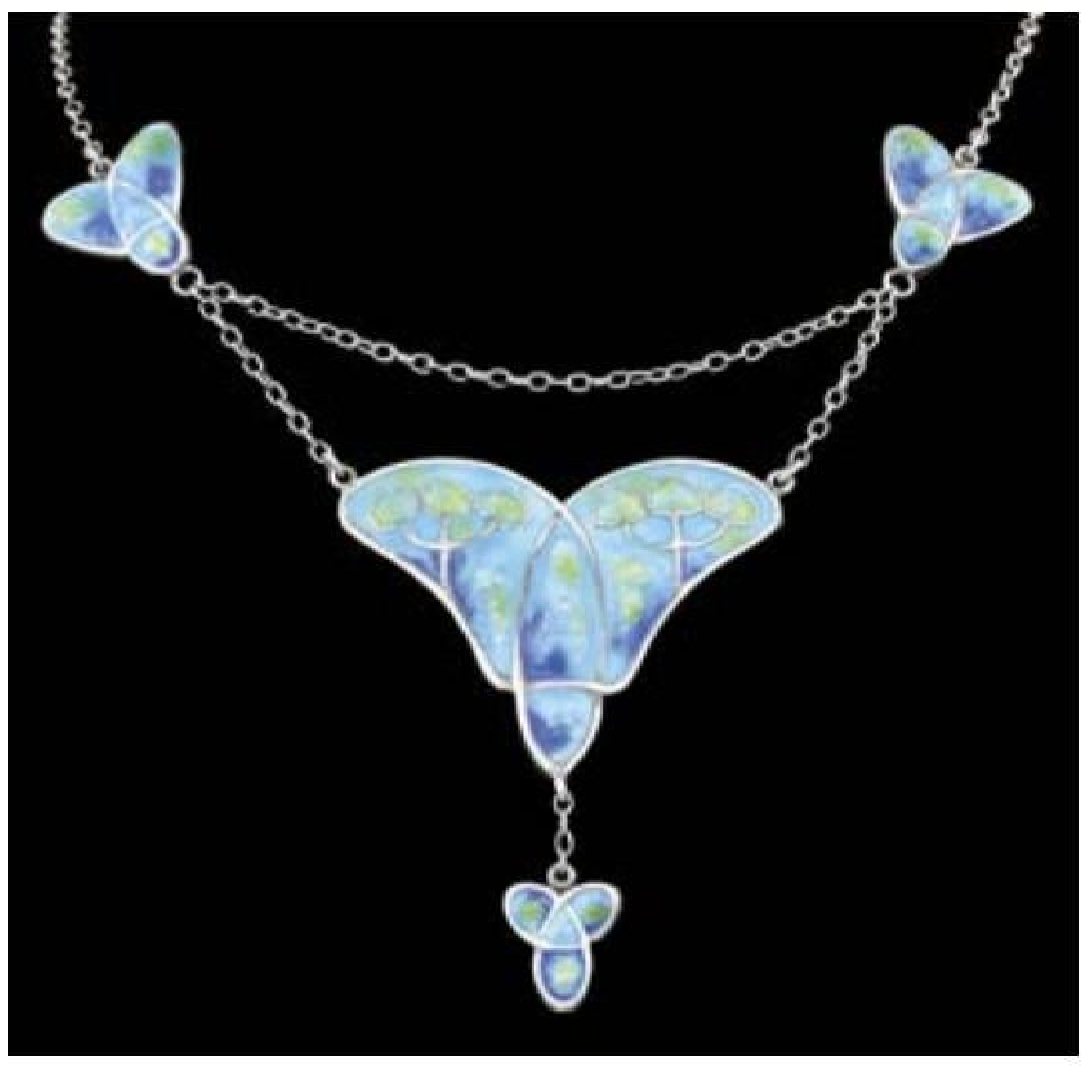
11. **Two Art Nouveau silver brooches,** both depicting ladies in profile, one set with a blue paste highlight, both stamped Silver, one stamped 800, lengths 2.8 and 3.2cm, total weight 7.6g **£40 - £60**



12

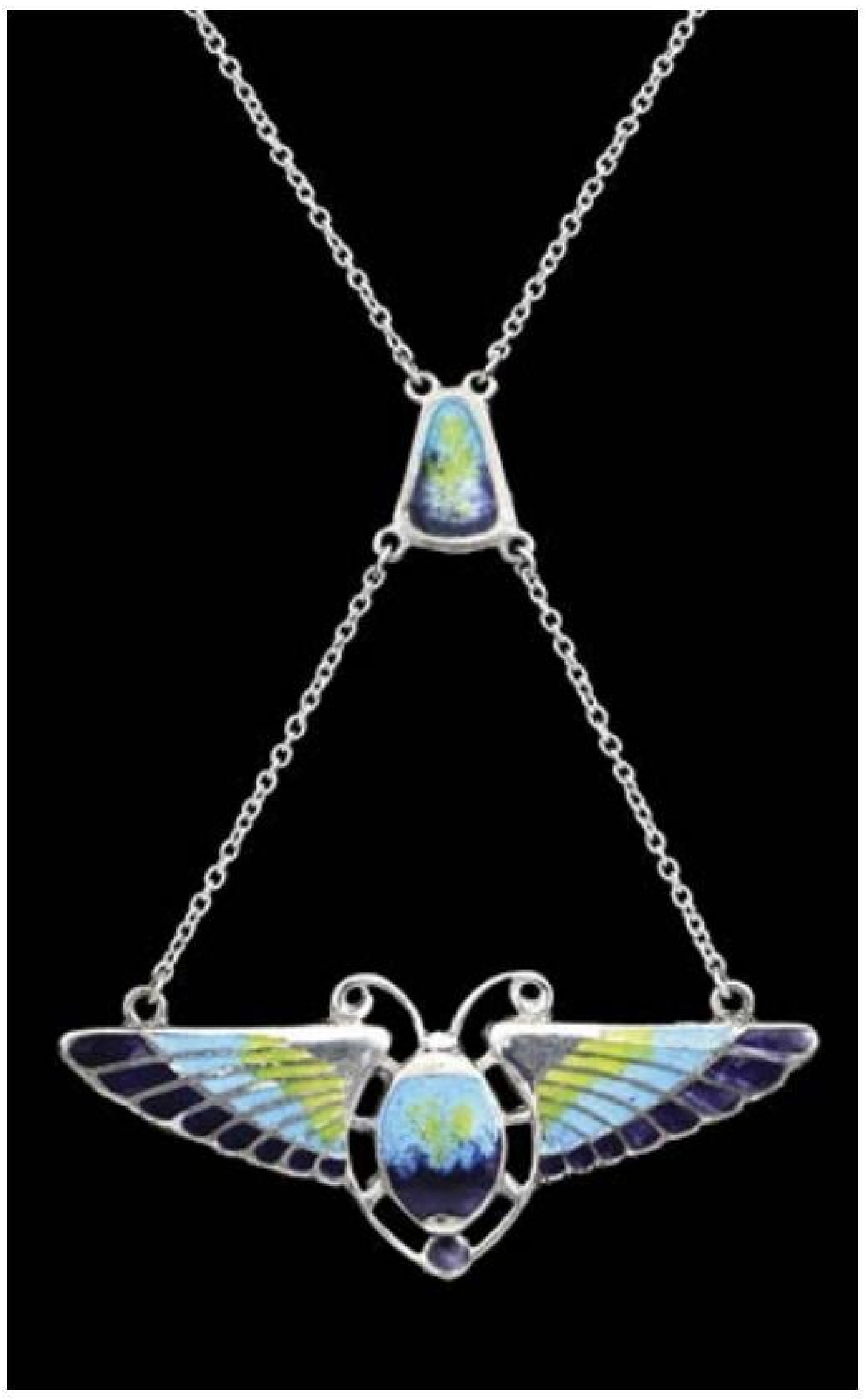
12. **Archibald Knox for Liberty and Co., a Cymric Arts and Crafts silver and enamelled brooch,** Birmingham 1902, circular form, embossed with a galleon in sail, with orange enamel, 2.5cm diameter, 5.6g **£150 - £180**

For details of the charges payable in addition to the final Hammer Price of each lot please refer to paragraphs 5 to 9 of the Buyer's terms at the back of the catalogue.



13

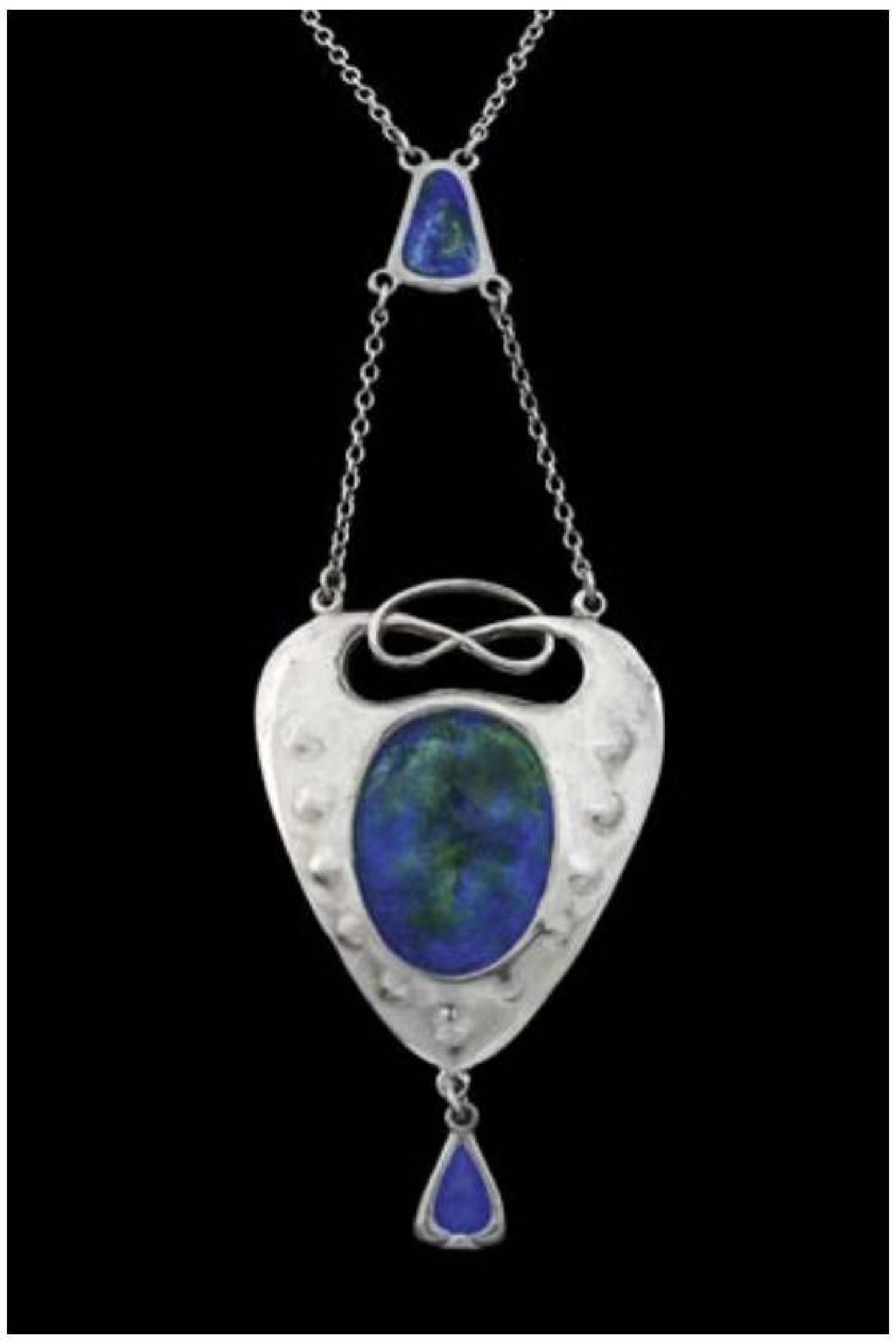
13. An Arts and Crafts silver and enamelled necklace, in the style of Jessie M King for Liberty and Co., the winged moth form plaque with stylised tulip tree motifs and interlocking tendrils, suspended from two chains each with a knotted tendril bee form link united by a further chain, drop below, 43cm long **£180 - £220**



14

14. Charles Horner, an Arts and Crafts silver and enamelled pendant, Chester 1909, in the form of a winged scarab, champleve enamel wings in green, blue and purple, suspended on two chains united by a triangular plaque, 4.5cm wide, 6.1g **£180 - £220**

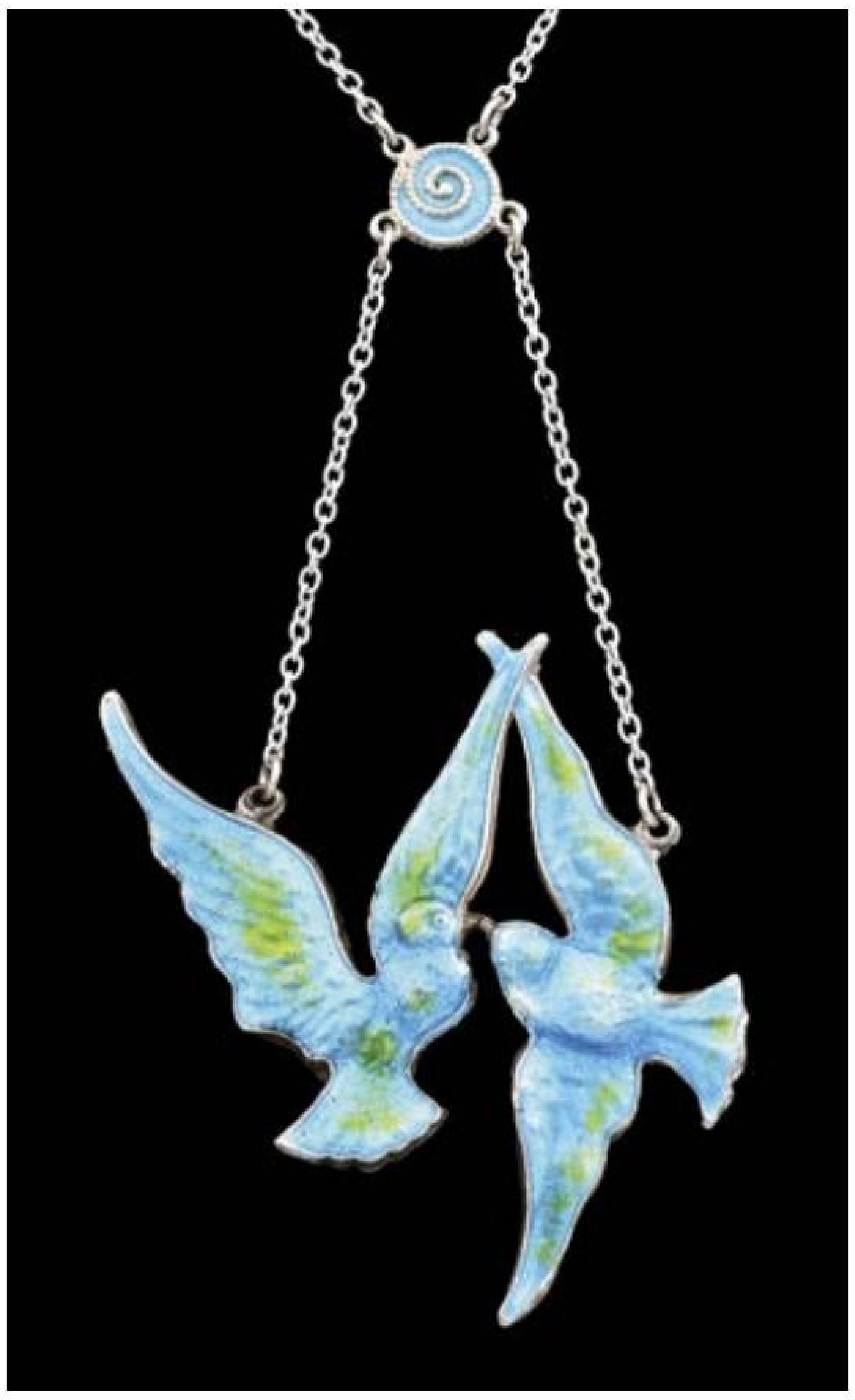
15. Charles Horner, an Arts and Crafts silver and enamelled pendant, Chester 1916, open crescent lyre form with central mother of pearl cabochon, blue green guilloche enamel, suspended on two chains united by a milled spiral roundel, 5cm long, 5.3g **£180 - £220**



16

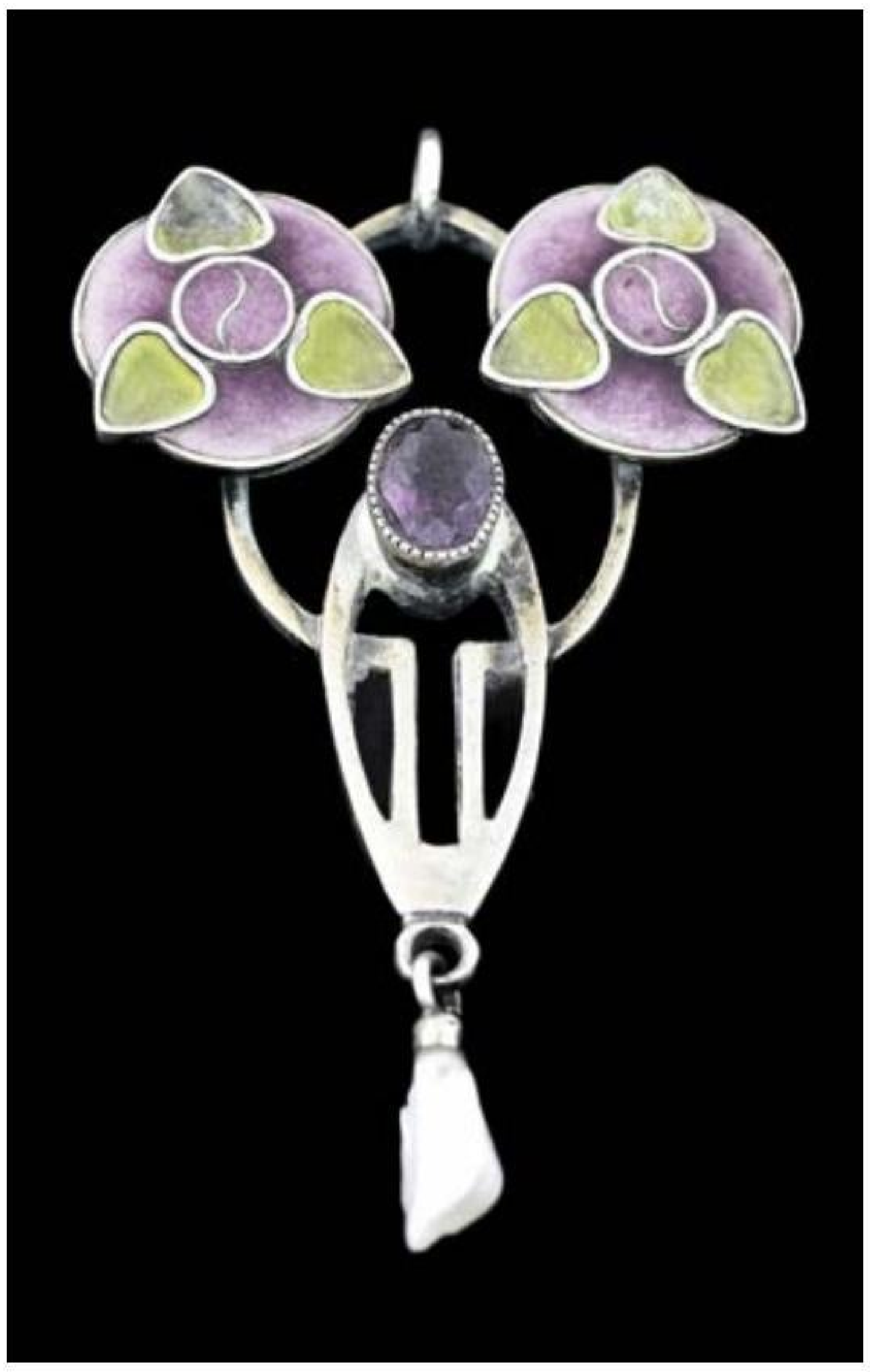
16. Charles Horner, an Arts and Crafts silver and enamelled pendant on chain, Chester 1911, the shield form plaque with open knotted tendrils to the top, embossed with rivet design and central blue green enamel oval, suspeded from two chains united by a triangular plaque, a further drop below, 7.5cm long, 7.9g **£180 - £220**

17. Charles Horner, an Arts and Crafts silver and enamelled pendant, Chester 1909, hammer head or mushroom form with central cruciform between turquoise and green enamel panels, applied with a mother of pearl cabochon, suspended on two chains united by a roundel, a further drop below, 6.8cm long, 7.7g **£180 - £220**



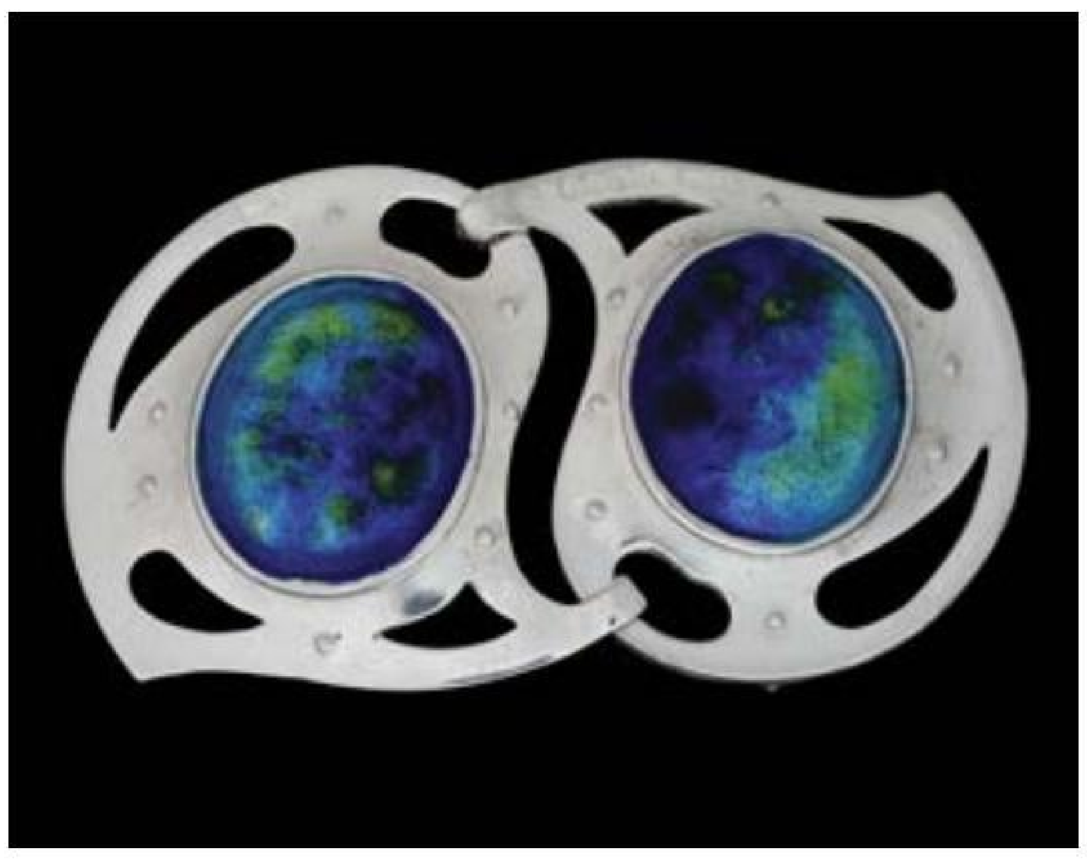
18

18. Charles Horner, an Arts and Crafts silver and enamelled pendant necklace, Chester 1911, in the form two love birds in turquoise and green enamel, suspended from two chains united by a milled spiral roundel, 6.5cm long, 5.7g **£150 - £180**



19

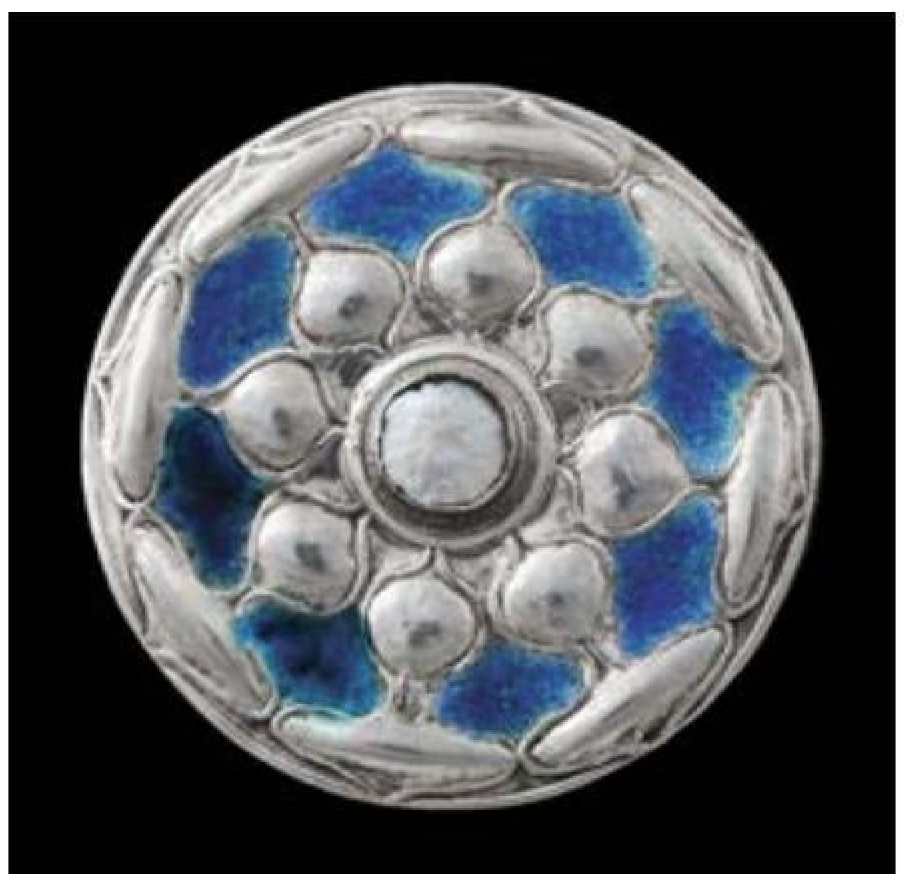
19. Meyle and Mayer, a Jugendstil silver gilt and plique a jour enamelled pendant, the open interlocking hoop and ring frame applied with purple and green enamel rosettes of heart form petals, above a central amethyst, Baroque pearl suspension below, 5cm long, 5.4g **£200 - £300**



20

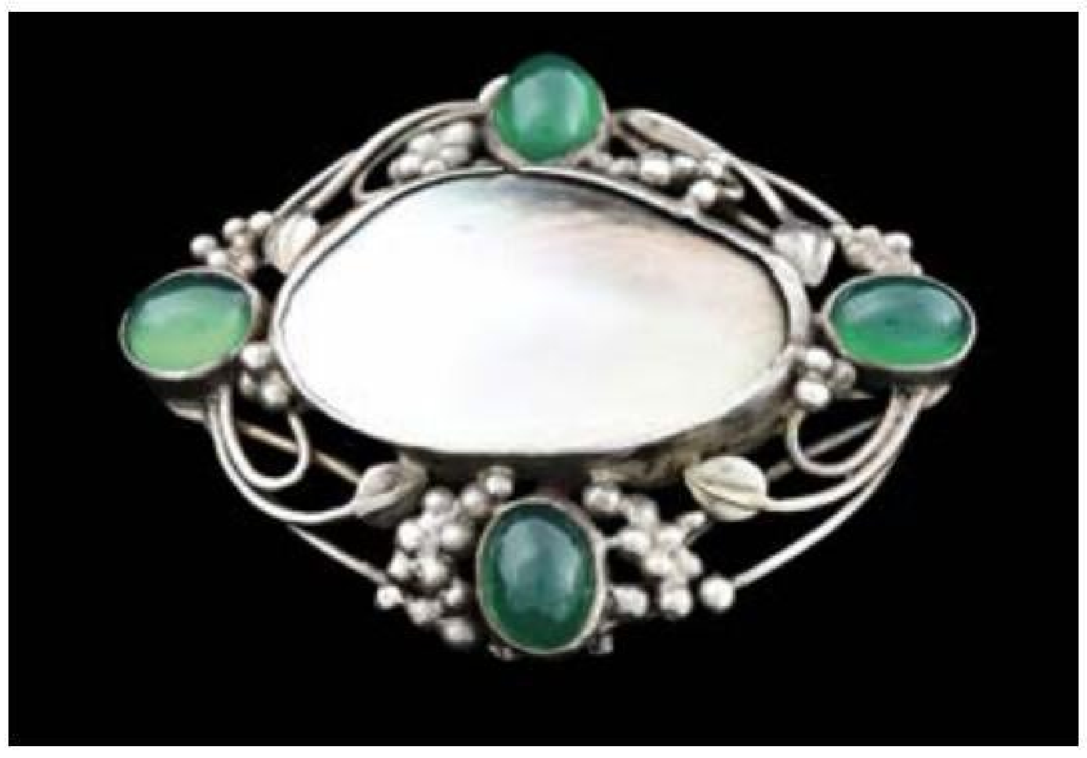
20. Murrle Bennett, an Arts and Crafts silver and enamelled buckle, import marks London 1903, the two reticulated asymmetircal cartouche form plaques with central oval roundels in blue green enamel, studded with rivet motifs, 7.5cm long, 1ozt **£250 - £350**

21. Murrle Bennett, a peridot and colourless gem brooch, with maker's mark, stamped 9ct, length 2.9cm, 2.5g **£80 - £120**



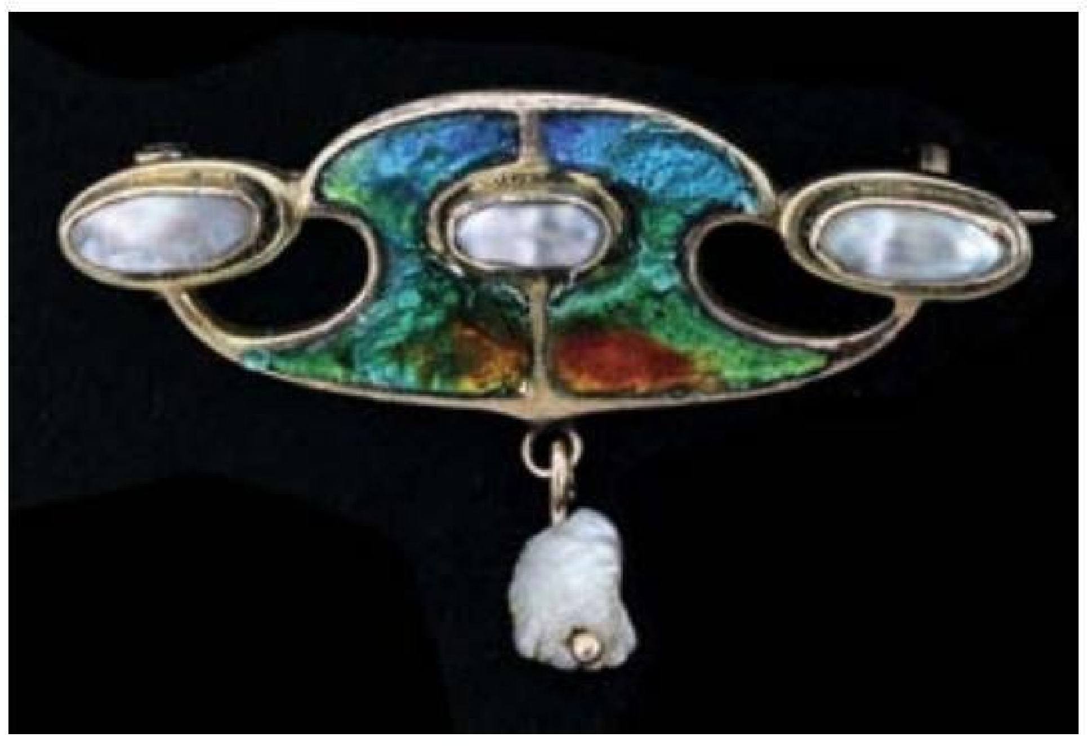
22

22. Jessie M. King for Liberty and Co., a Cymric Arts and Crafts silver and enamelled target brooch, Birmingham 1901, circular form, embossed with concentric bands of ogee form seed heads, around a central mother of pearl cabochon, 3.3cm diameter, 8.2g **£250 - £300**



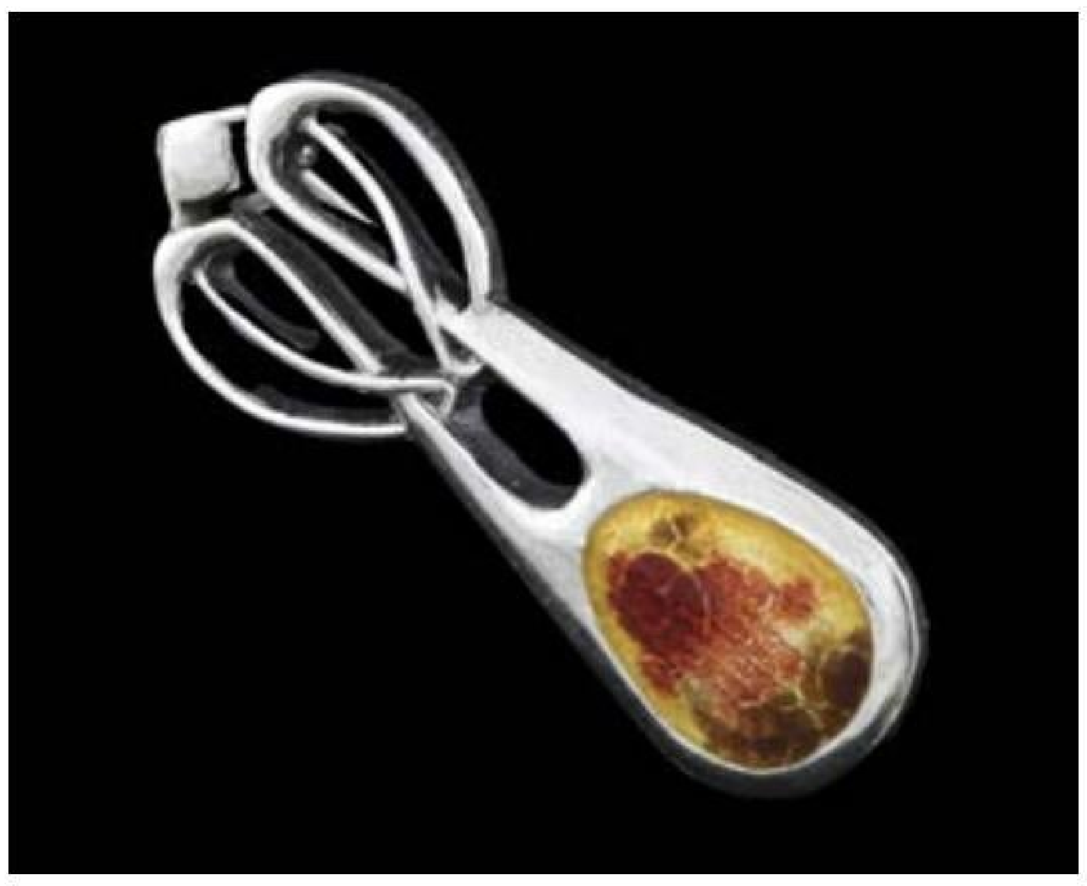
23

23. An Arts and Crafts silver and gem set pendant brooch, oval form, the central mother of pearl plaque within a beaded open wire tendril frame set with green chrysoprase cabochons, 5cm wide, 13.5g **£200 - £300**



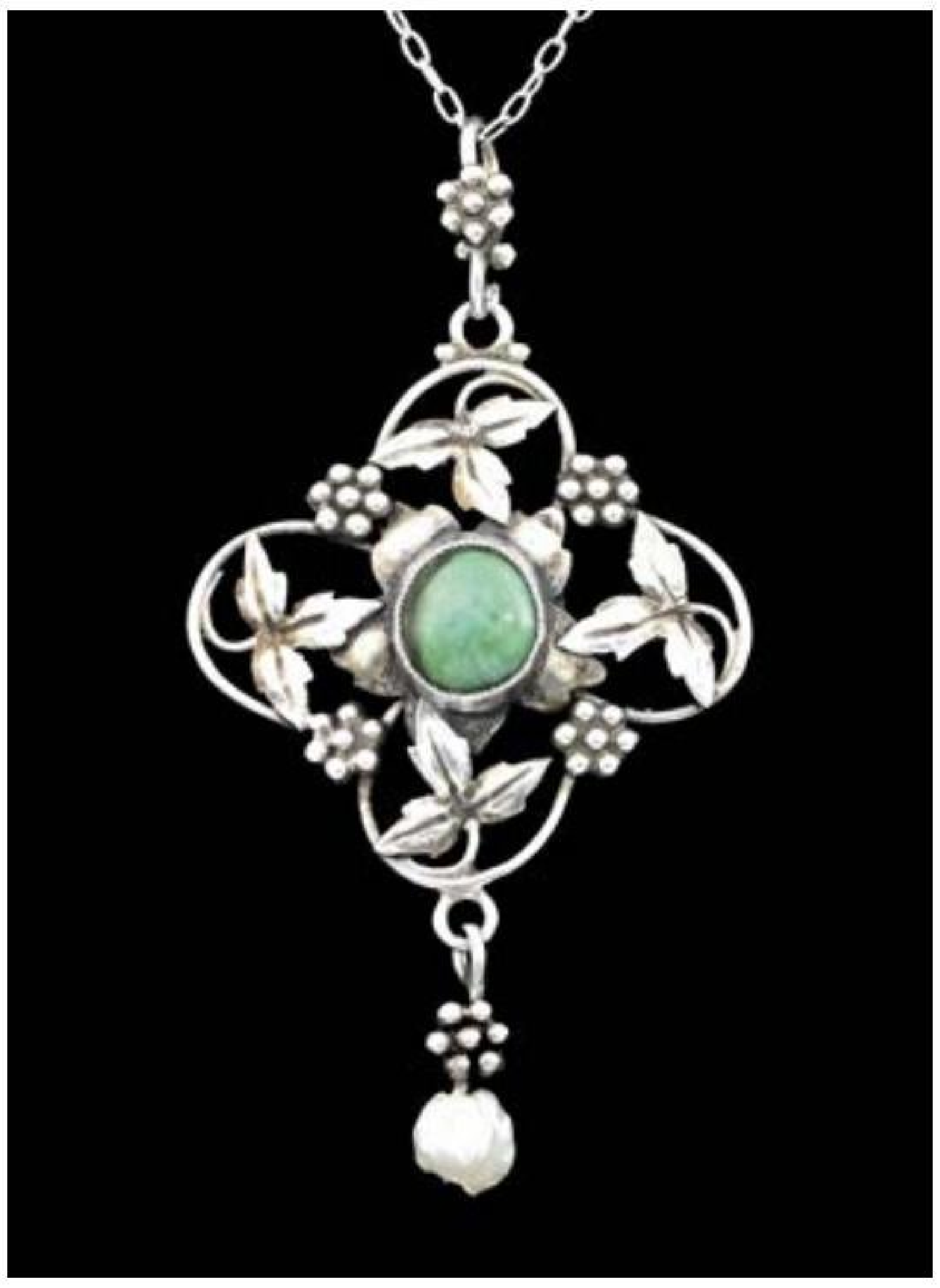
24

24. An Arts & Crafts gold pearl and enamel brooch, attributed to Archibald Knox, length 3.6cm, 4.2g **£500 - £600**



25

25. John Millward Banks, an Arts and Crafts silver and enamelled brooch, Chester 1904, cast with an open knotted tendril bud and teardrop with red and yellow enamel plaque, 4.5cm long, 8.7g **£150 - £180**

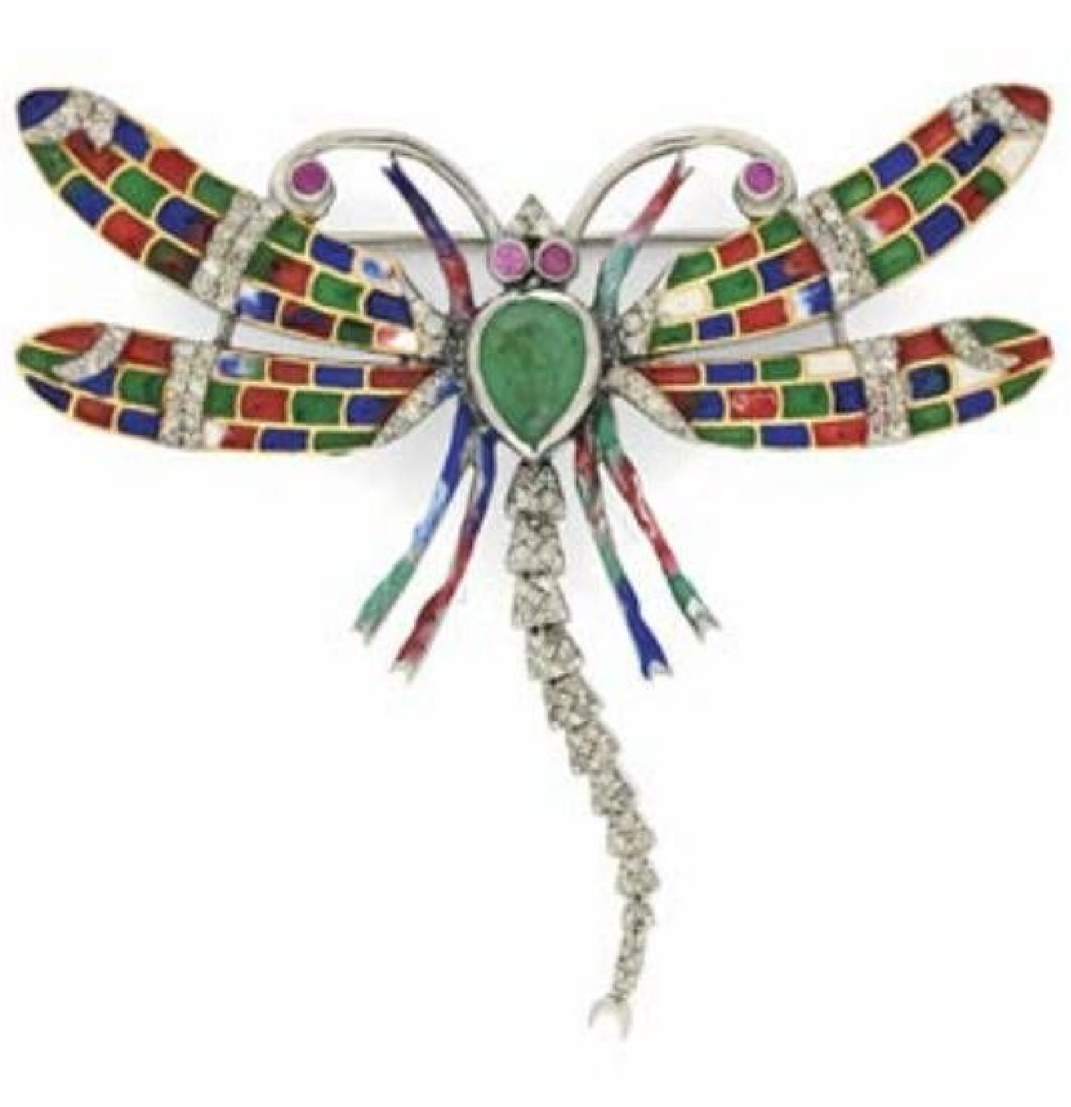


26

26. John Paul Cooper (attributed), an Arts and Crafts silver and gem set pendant, open quatrefoil form with leaves and beaded rosettes around a central green cabochon, a baroque pearl below, 5cm long, 3.7g **£250 - £350**

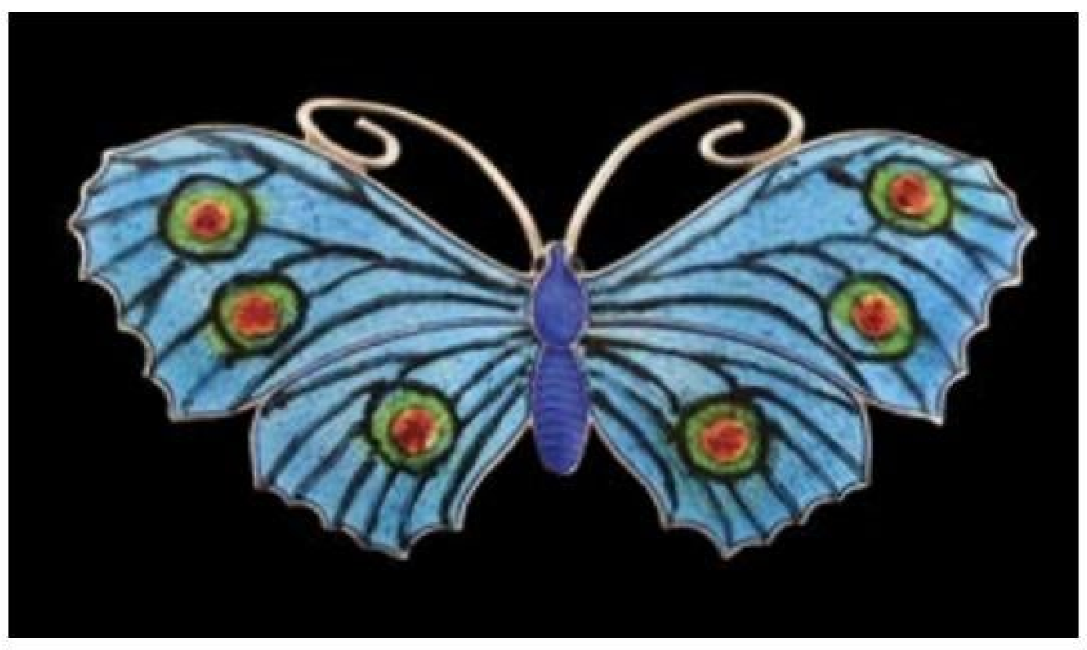
27. A silver rock crystal, onyx, emerald and diamond ring, estimated rock crystal weight 9ct, estimated total diamond weight 0.70ct, ring size N, 7.4g **£350 - £400**

28. A brilliant-cut diamond, ruby and sapphire single earring, estimated total diamond weight 0.40ct, H-I colour, SI clarity, length 2.6cm, 7.8g **£500 - £600**



29

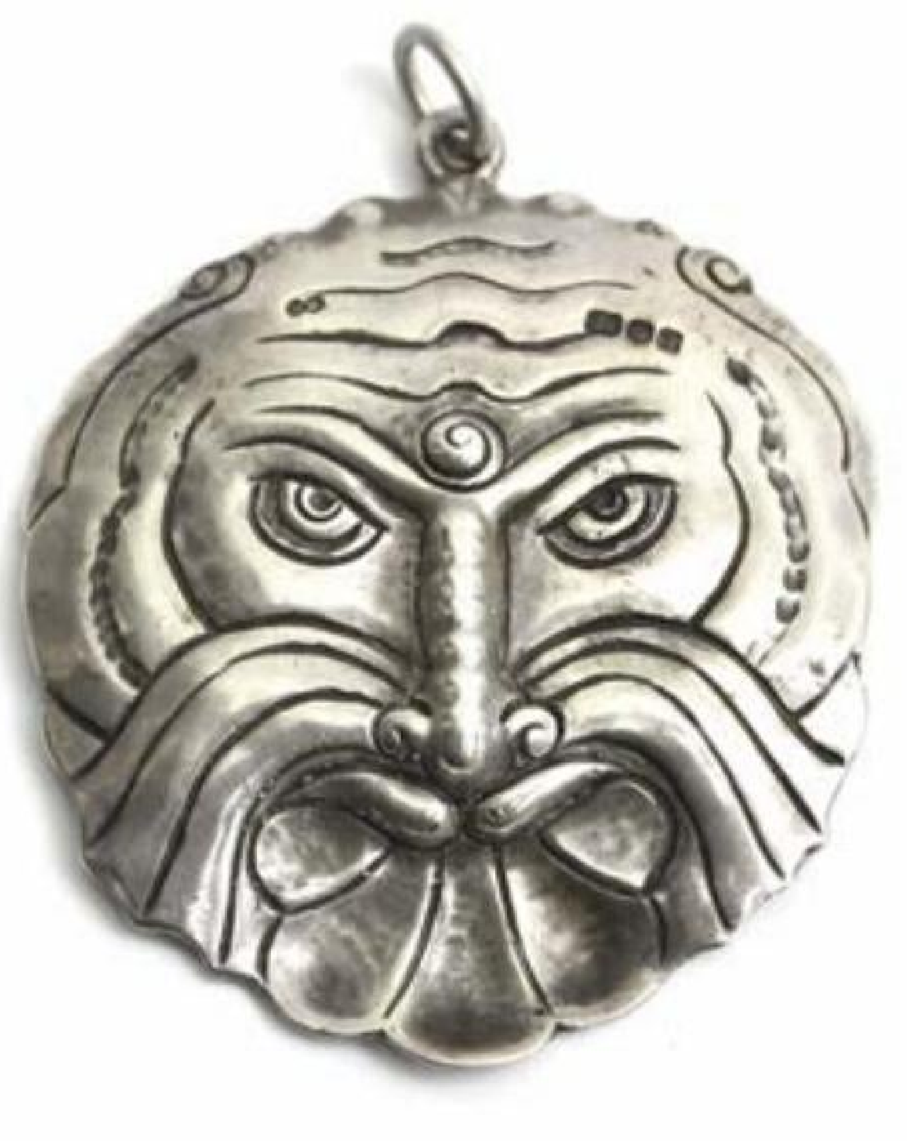
29. A silver enamel, diamond, emerald and ruby dragonfly brooch, estimated total diamond weight 0.85ct, estimated total emerald weight 1.10ct, stamped 925, length 5.5cm, 11.8g **£400 - £450**



30

30. John Atkins and Son, a silver and enamelled butterfly brooch, Birmingham 1917, with painted blue guilloche enamel and metallic orange centred green eye motifs to the wings, 5.8cm wide, 10.6g **£150 - £180**

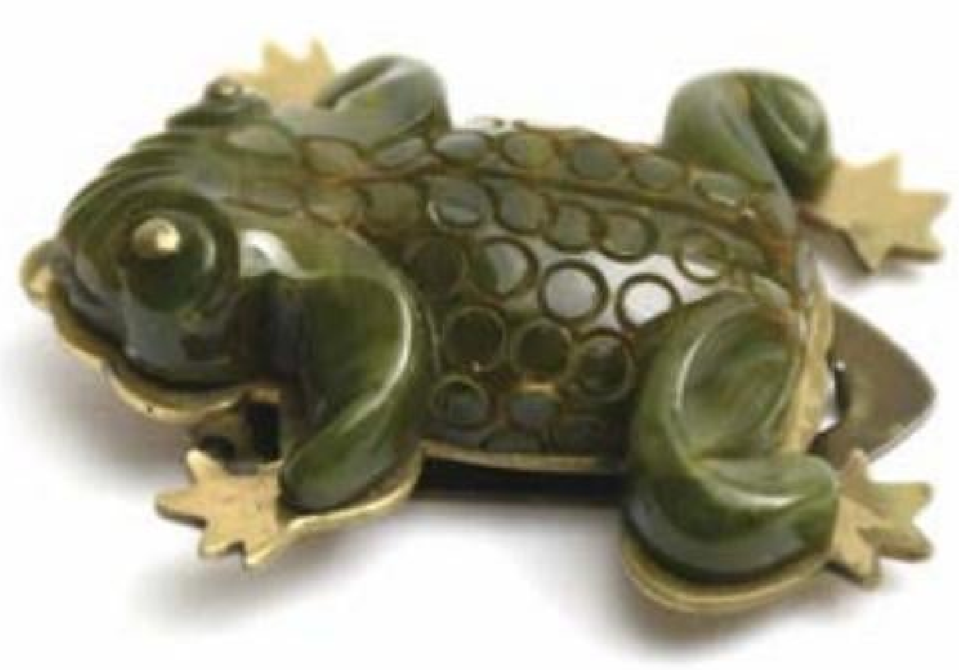
31. Alexander Ritchie, an Iona Arts and Crafts silver and enamelled brooch, circa 1920, rectangular form, zoomorphic Celtic knot design with turquoise guilloche enamel panels, stamped marks Iona AR, 5.5cm long **£100 - £200**



32

32. A silver pendant by Edmund Kaszewski, cast in low relief with a mask face, stamped marks, EK London, 1976 6cm. high **£100 - £200**

33. A Mexican silver Storyteller necklace, set with seven graduated panels cast with Inca images, with cast mask spacers, on link chain, stamped marks, 925, 50cm. long **£80 - £120**



34

34. A green bakelite frog dress clip brooch, unmarked, 4cm. long **£80 - £120**

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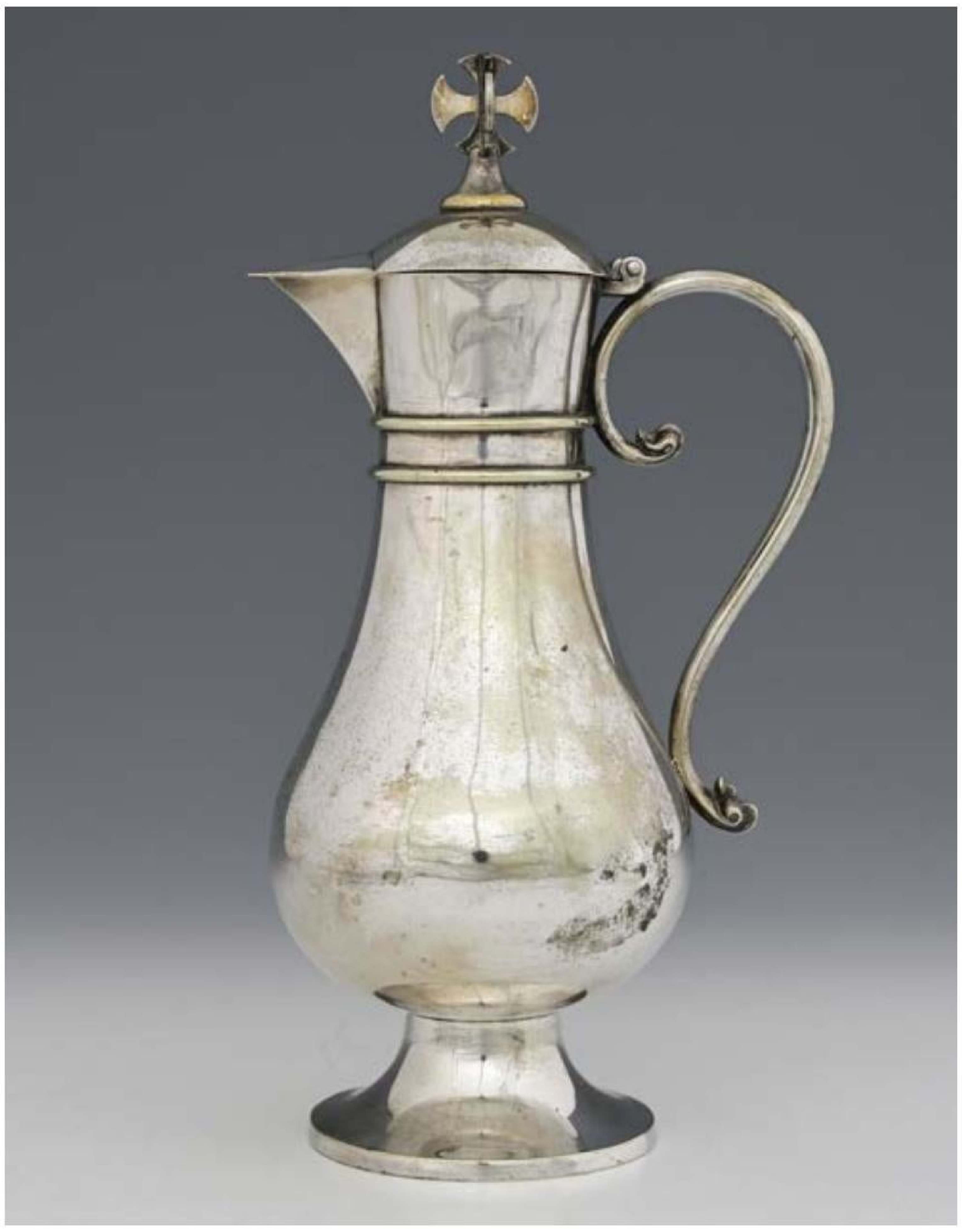
SILVER



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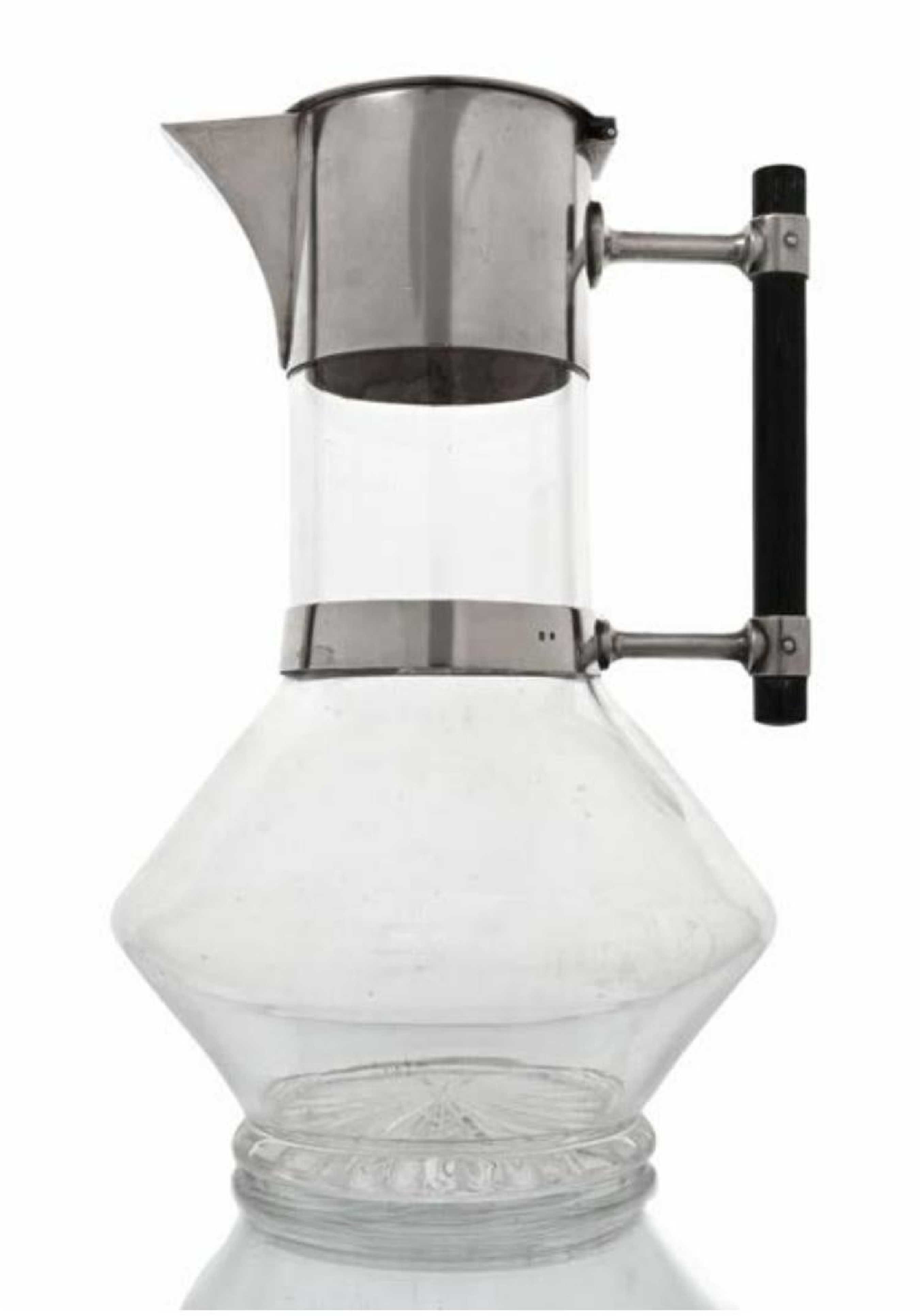


39

35. **A Victorian novelty silver tumbler in the form of a thimble,** Walter and George Myers, Birmingham 1876, realistically modelled and cast in relief with a band of lettering Just a thimbleful, 6cm long, 45.9g, in original fitted case **£70 - £100**

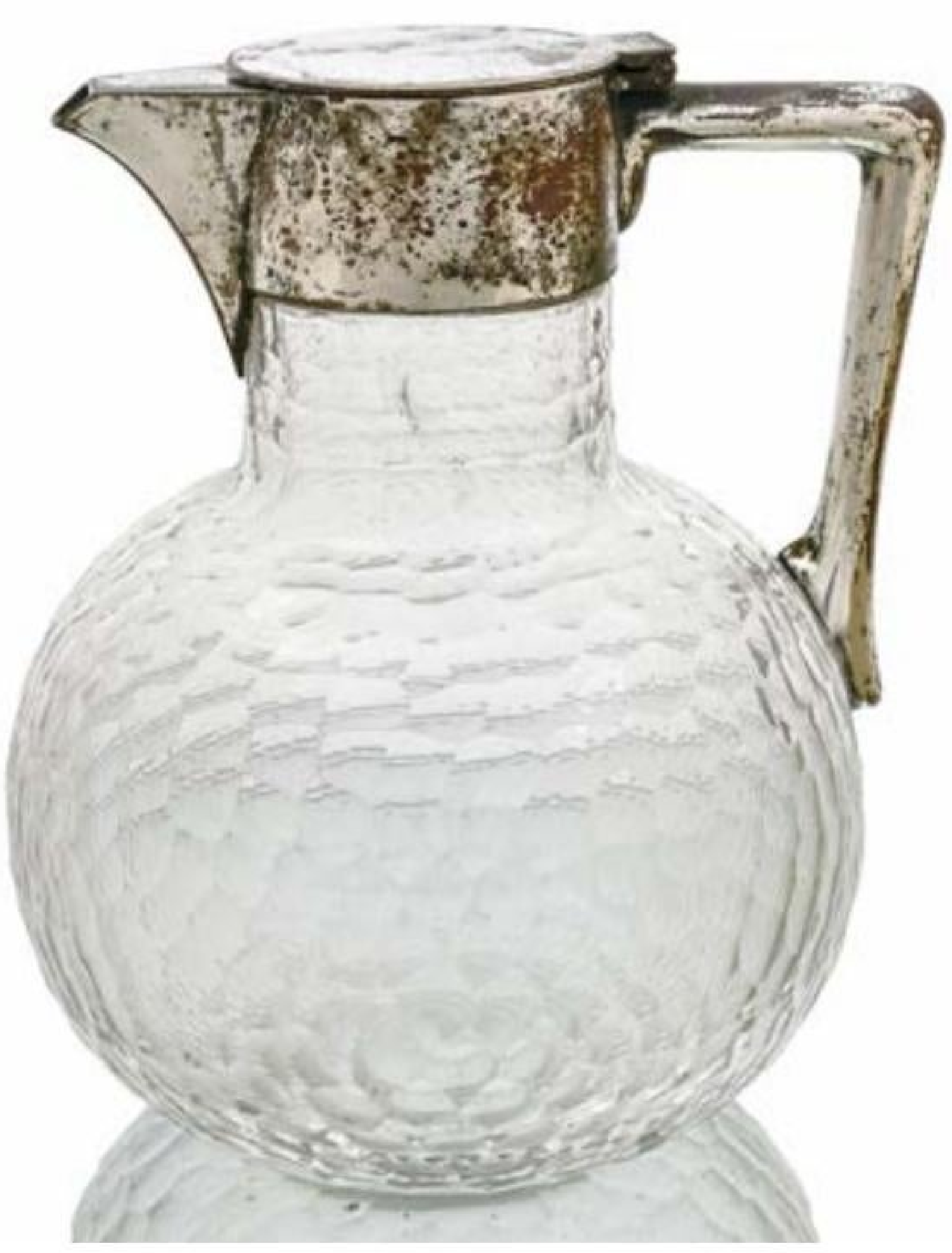
36. **An Edwardian silver double stamp box,** Birmingham 1910, trough form on four ball feet, gilt interior, spring loaded hinged lid with two open windows, 6cm wide, 1.19ozt **£100 - £200**

37. **A Gothic Revival altar cross,** probably Spanish, silver coloured metal and gilded detailing, cast with a crucifix and rosettes, on an ebossed domed and stepped base, 30.5cm high **£150 - £250**

38. **A W N Pugin for John Hardman (attributed), a Gothic Revival silver plated ewer or wine jug,** circa 1850s, footed baluster form with foliate S scroll handle, the hinged lid with open Grecian cruciform finial, 26.5cm high **£70 - £100**

39. **Chirstopher Dresser for Hukin and Heath, an Aesthetic Movement silver mounted glass claret jug,** Birmingham 1881, conical bulbous form with cylindrical neck, plain geometric mount and collar with ebony dowell handle, 22cm high

Note: see Whiteway, M, 2001, Christopher Dresser: 1834-1904, Milan, p.99 for an example of this desig; the design was registered in the same year and was in production for the next 20 years at least, in both silver and plate. This appears to be a very early example of the silver mounted version. **£1,000 - £1,500**



40

40. **After Christopher Dresser, an Aesthetic Movement cut glass and silver plate mounted claret jug,** John Grinsell and Sons, the spherical glass body by Stevens and Williams with martele cutting, geometric plated mounts, 17.5cm high **£80 - £120**

41. **An Aesthetic Movement engraved silver plated salt cellar,** Lee and Wigfull, circa 1870, in the Christopher Dresser style, rounded conical form on three spherical feet, decorated with a bee and bird amonsgt bamboo branches and a Japanese fan of butterflies, stamped marks, 6.5cm diameter **£30 - £50**

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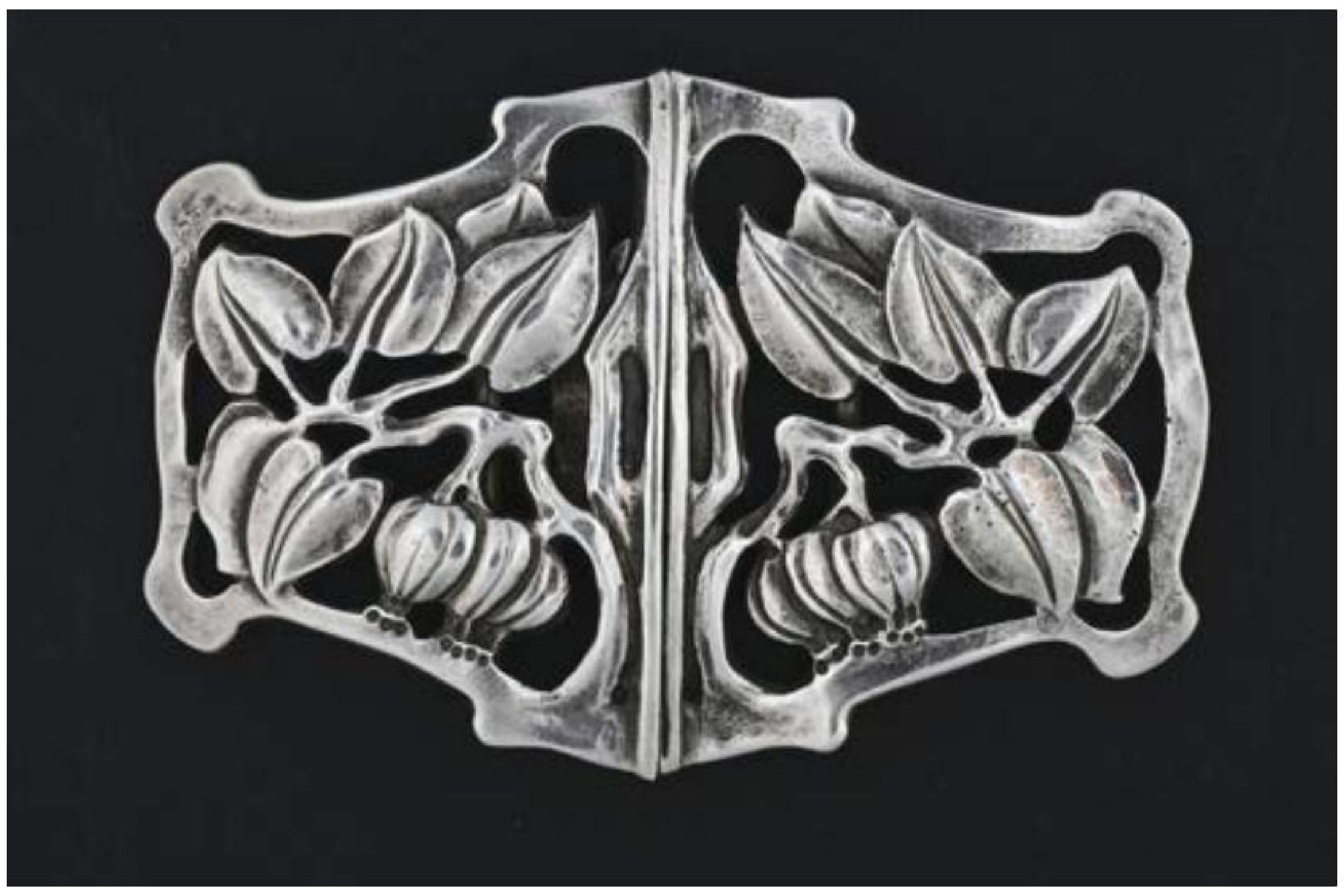
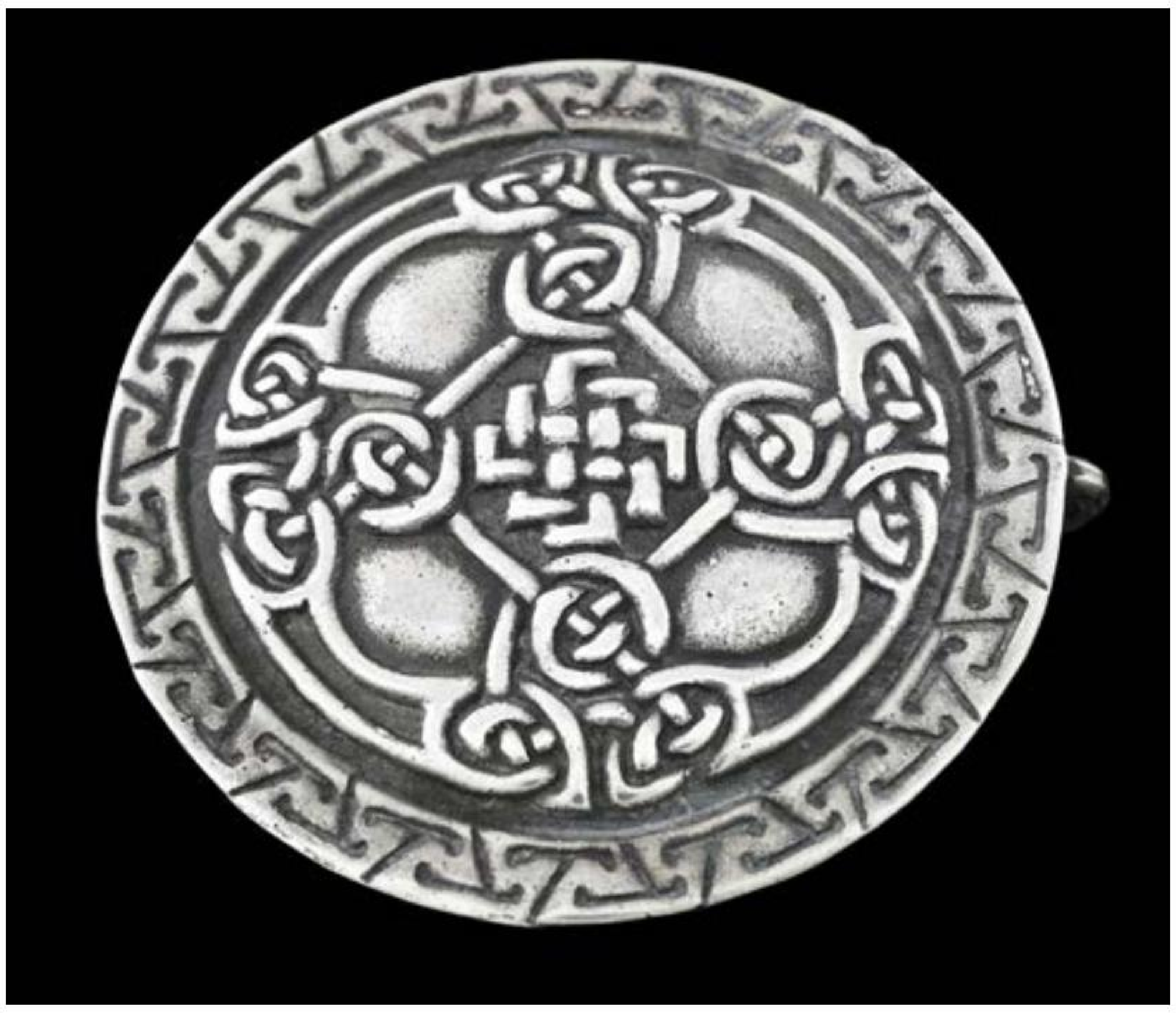


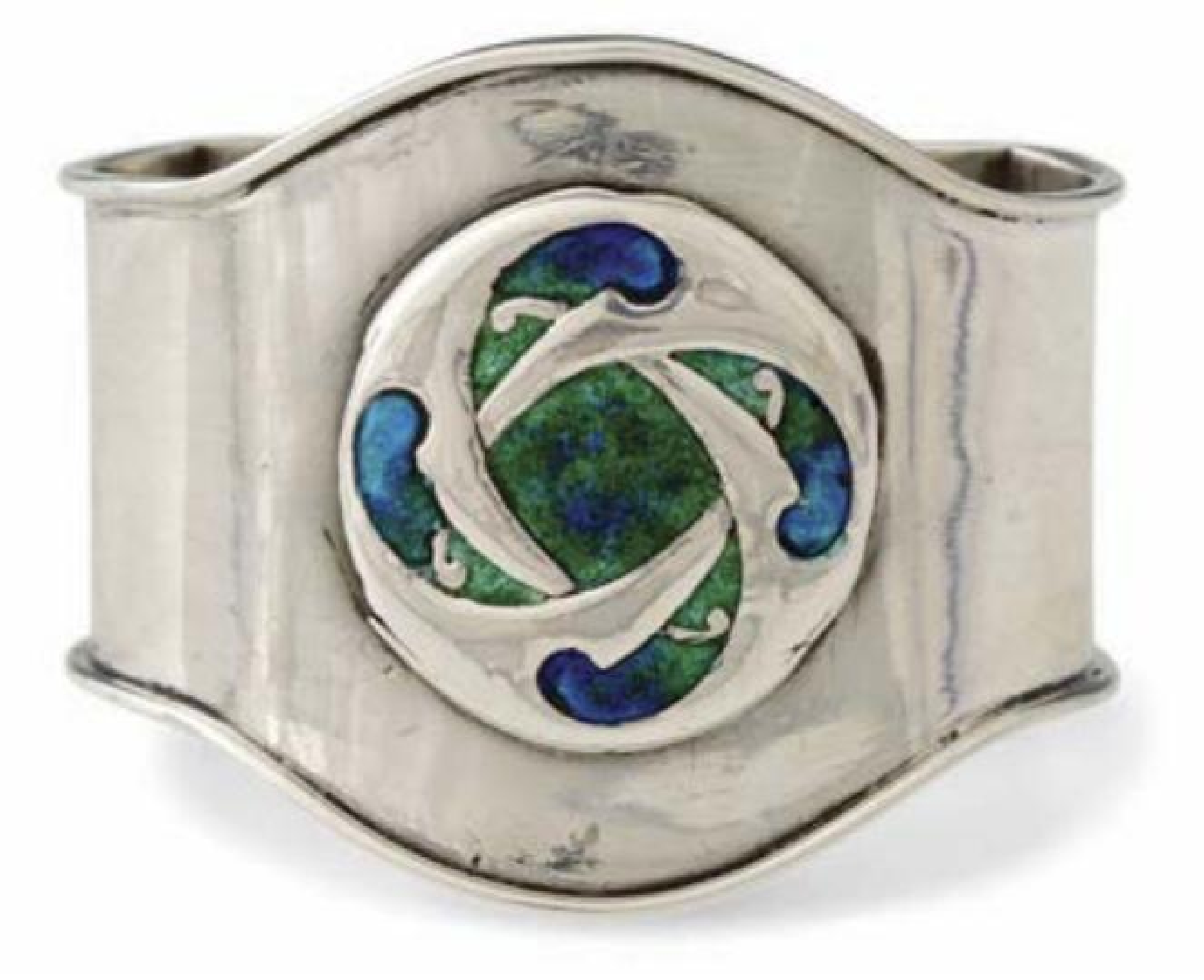
42

42. **Kate Harris for William Hutton, an Arts and Crafts cast silver buckle,** Birmingham 1903, reticulated and modelled in relief with fruiting pomegranate branches, within trapezoid shaped cartouches, 9cm long, 1.81ozt **£60 - £100**



43

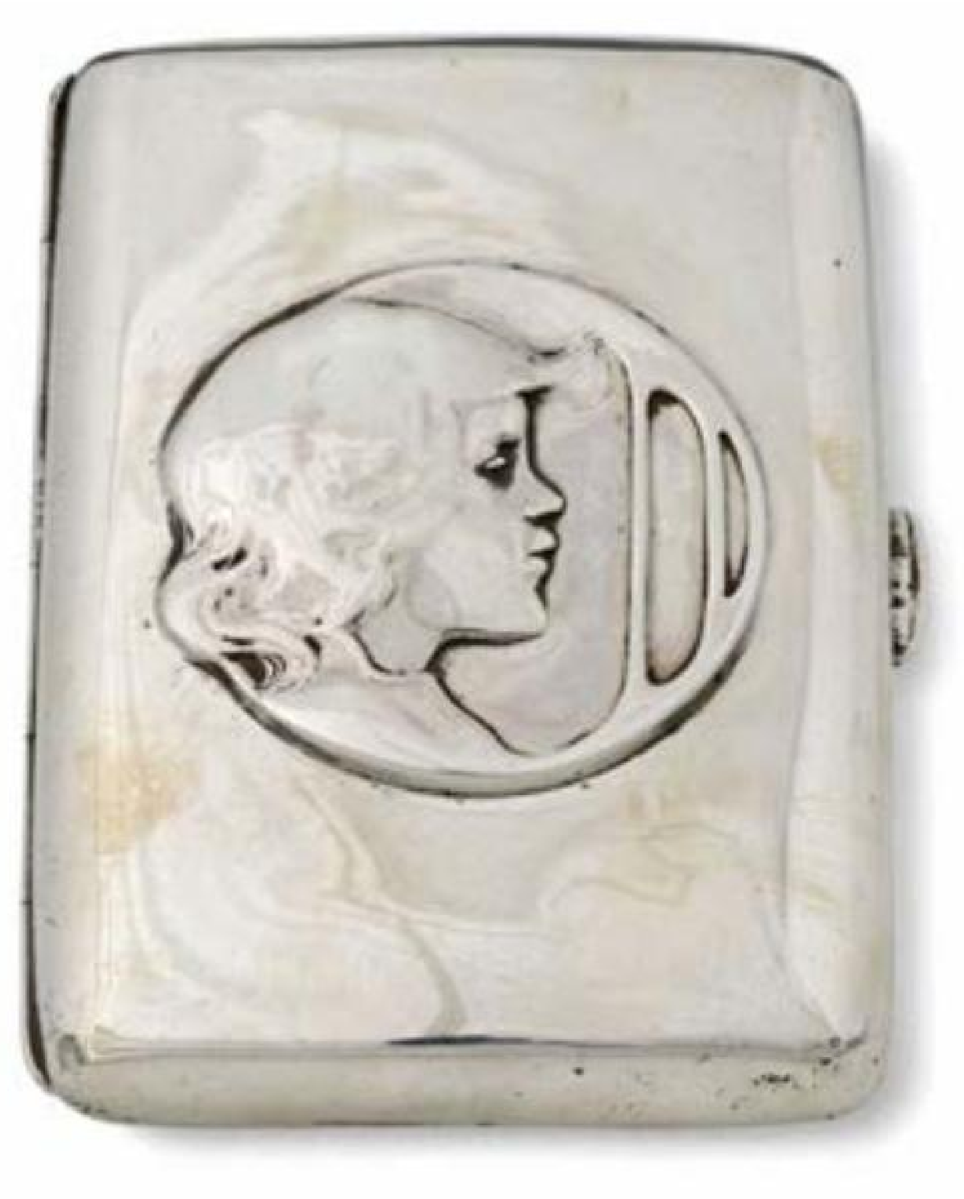
43. **Alexander Ritchie, an Arts and Crafts Iona silver clasp,** cast in relief as a circular shield with intricate Celtic knot motif, stamped marks Iona AR, 5cm diameter, 0.75ozt **£100 - £200**



44

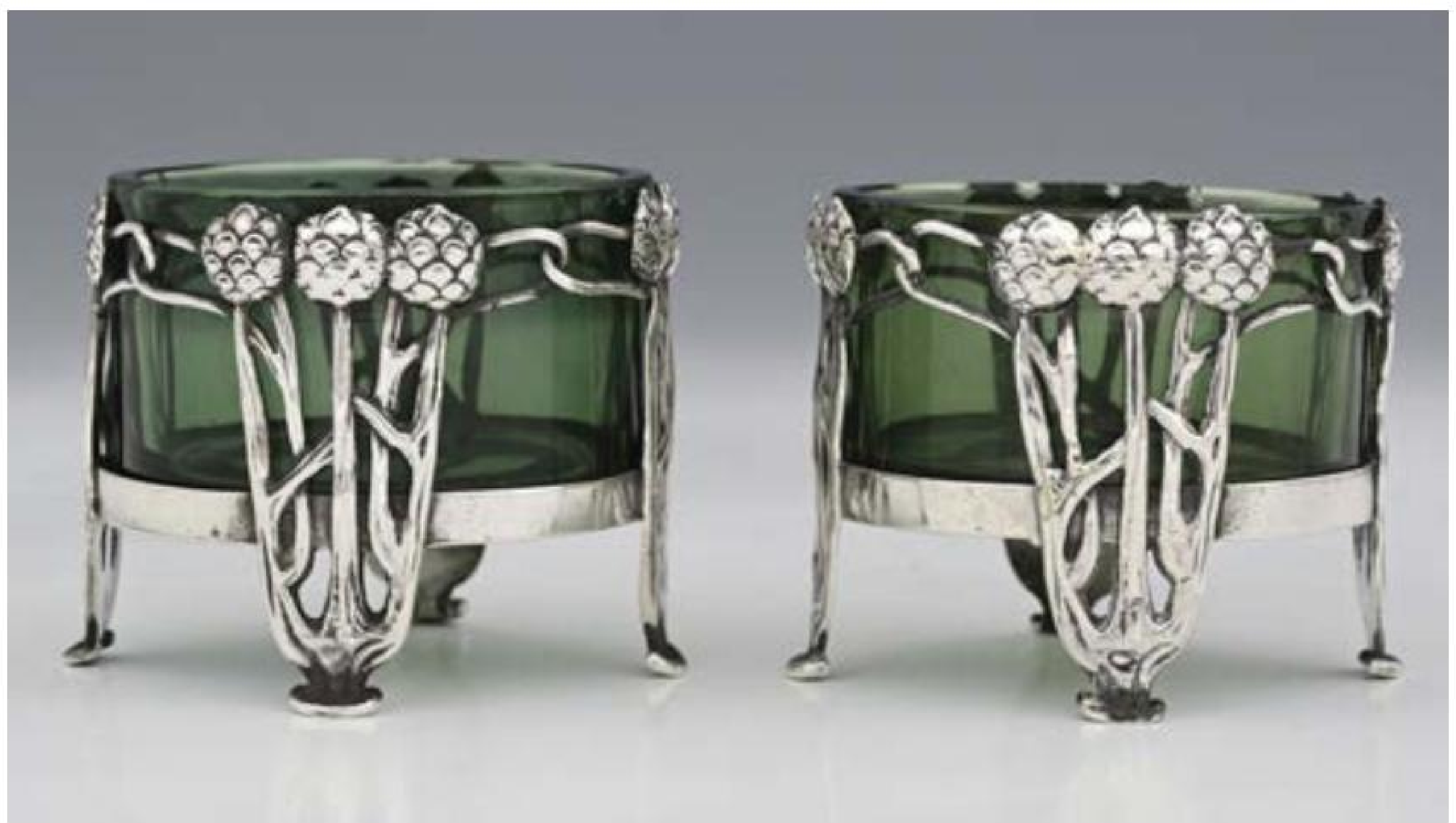
44. **Archibald Knox for Liberty and Co., an Arts and Crafts silver and enamelled napkin ring,** William Hair Haseler, Birmingham 1905, applied with a Celtic knot roundel in blue green enamel, 5.2cm wide, 0.82ozt **£150 - £180**

45. **An Arts and Crafts silver box,** Deakin and Francis, Birmingham 1902, cushion topped cuboid form, the hinged lid planished and embossed with a stylised plant, 15cm wide, 4cm high, 5.5cm deep, 5.7ozt/178g **£150 - £200**



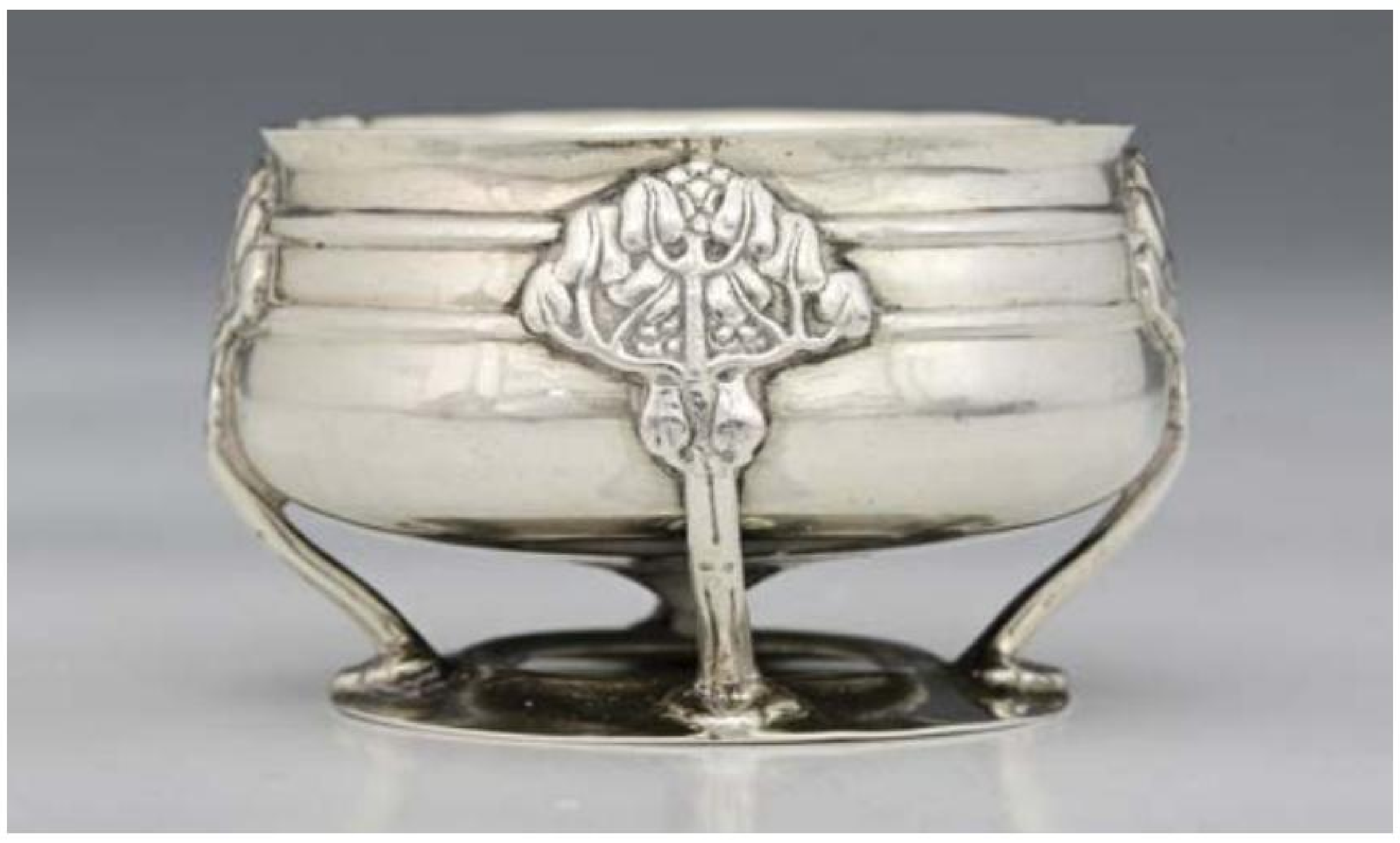
46

46. **Kate Harris for William Hutton, an Arts and Crafts silver cigarette case,** London 1903, cushioned form, embossed with the head of a girl in profile, gilt interiot, 9cm x 6.5cm, 2.86ozt **£180 - £220**



47

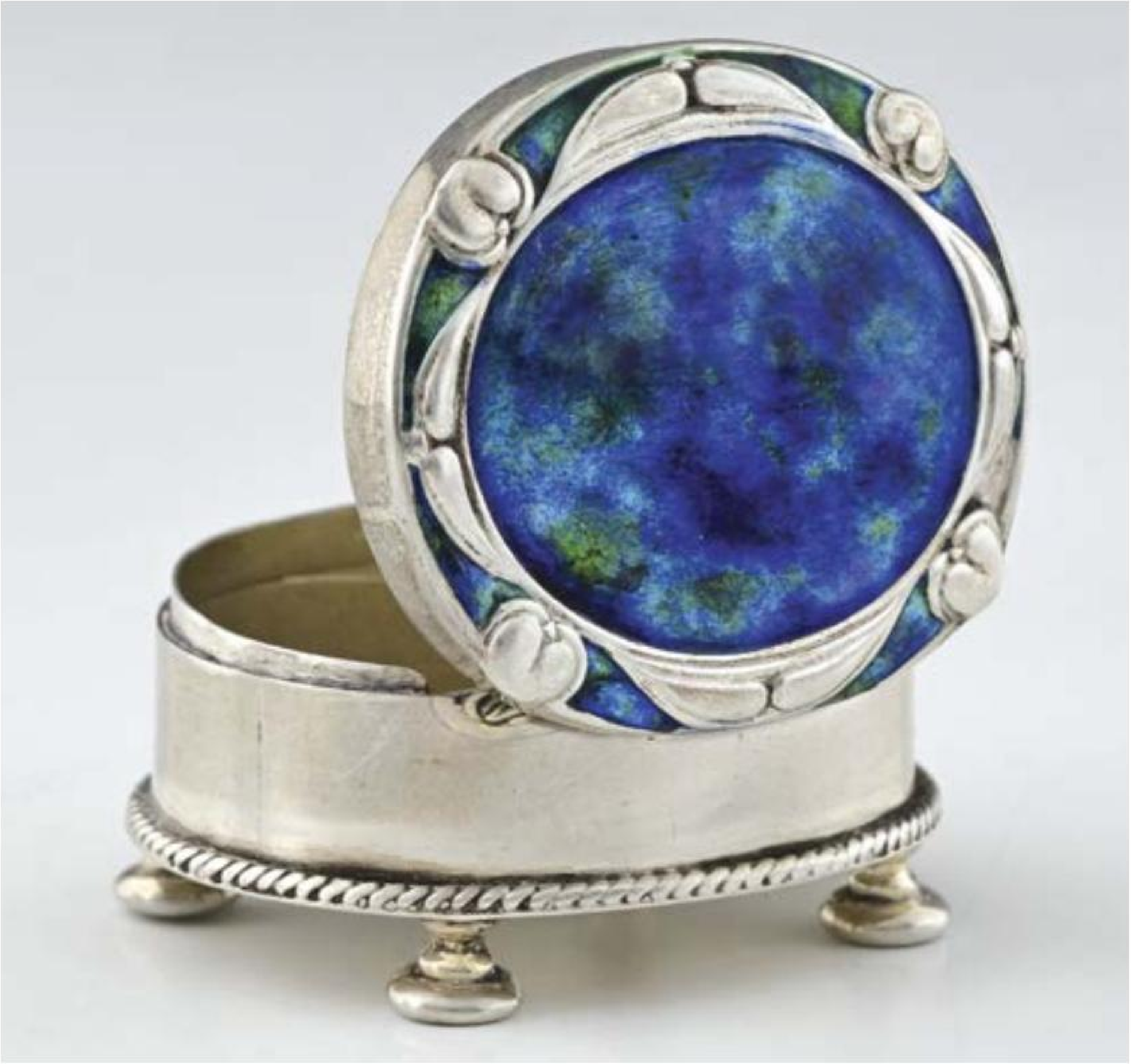
47. **Kate Harris for William Hutton, a pair of Arts and Crafts silver salt cellars,** London 1901, embossed with straps of reticulated stylised dahlias or artichoke plants, on open stemmed bracket feet, green glass liners, 7.5cm diameter, 2.98ozt (2) **£200 - £300**



48

48. **David Veasey for Liberty and Co., a Cymric Arts and Crafts silver salt cellar,** Birmingham 1901, the ogee bowl with cast fruiting trees on concentric bands, supported on four tendril stems with treffid feet united by a ring, 6.5cm diameter **£200 - £400**

For details of the charges payable in addition to the final Hammer Price of each lot please refer to paragraphs 5 to 9 of the Buyer's terms at the back of the catalogue.



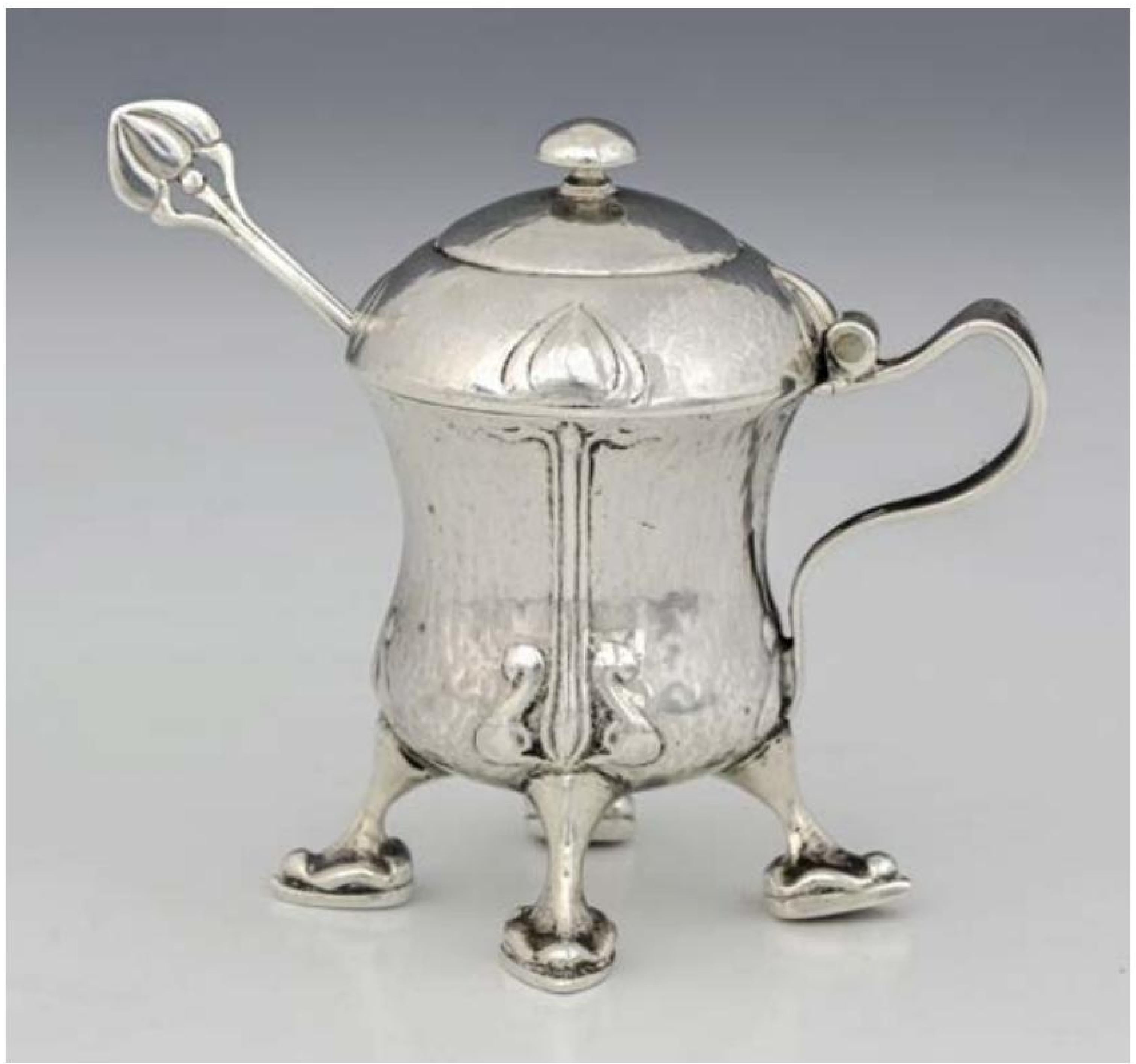
49

49. Bernard Cuzner for Liberty and Co., an Arts and Crafts silver and enamelled pill box, Birmingham 1913, oval form, the hinged lid embossed with a foliate wreath and heart form leaves, in blue green enamel, ropetwist border and four knop feet, 5cm wide, 1.15ozt **£250 - £300**

50. Archibald Knox for Liberty and Co., a set of six silver and enamelled coffee spoons, Birmingham 1952, the apple shaped terminals of interlocking tendrils in green and turquoise enamel, in a Liberty box, 9.5cm long, 1.35ozt (6) **£250 - £300**

51. Archibald Knox for Liberty and Co, a set of six Arts and Crafts silver and enamelled teaspoons, Birmingham 1902, the terminals of foliate spear head form in blue, green, purple and orange enamel, 11.5cm long, 2.12ozt **£450 - £550**

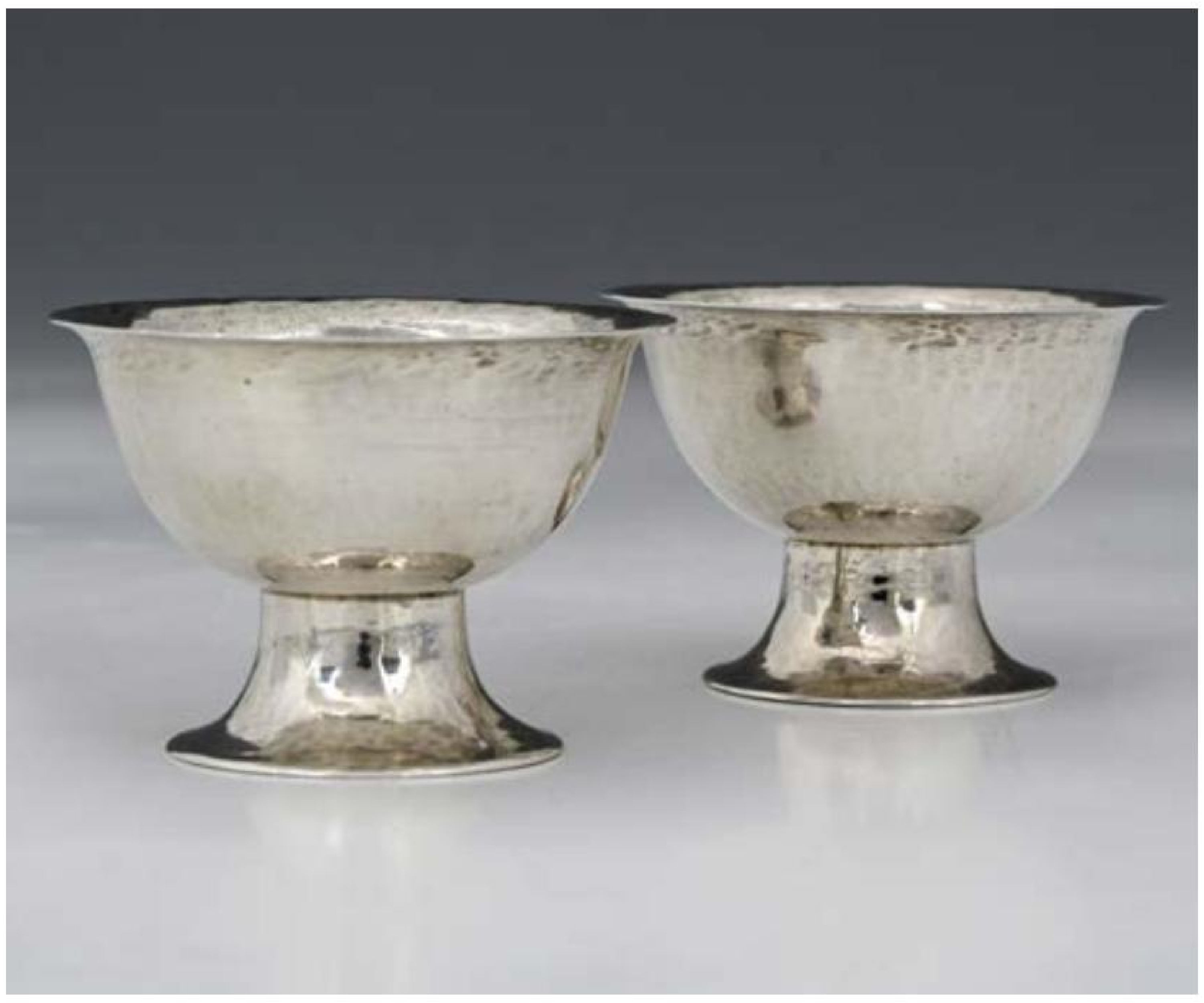
52. Archibald Knox for Liberty and Co., a set of four Cymric Arts and Crafts silver and enamelled buttons, Birmingham 1903, embossed with open knotted foliate tendril design, heart shaped motifs in blue green enamel, 3cm diameter, 0.82ozt (4) **£300 - £500**



53

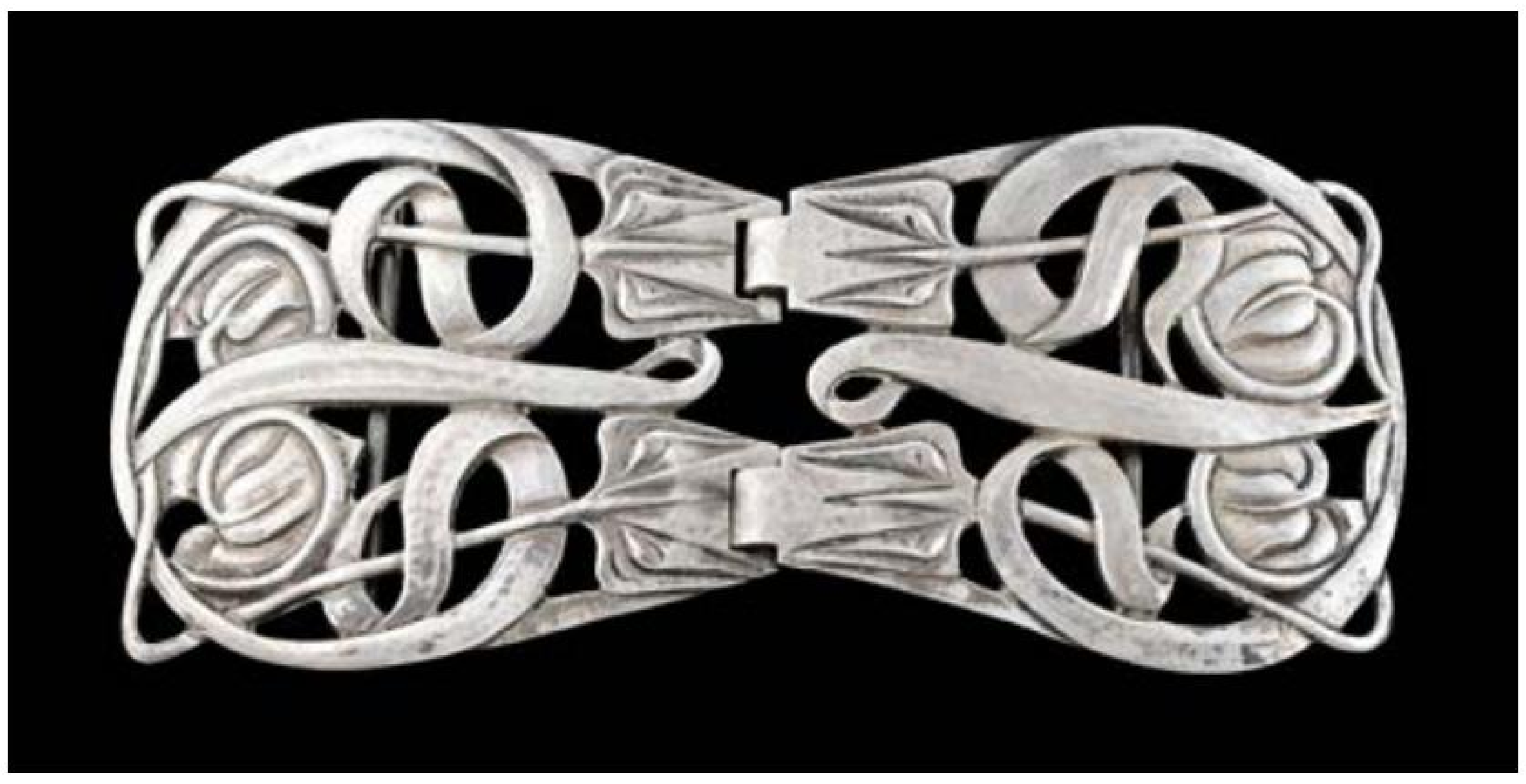
53. Archibald Knox for Liberty and Co., a Cymric Arts and Crafts silver mustard pot and original spoon, Birmingham 1900, planished ogee bombe form, embossed with sylised closed tulip motifs, the spoon terminal with the same bud motif, whiplash handle, on four heart shaped foliate leaf pad feet, with blue glass liner, 7.5cm high (2) **£300 - £500**

54. No lot



55

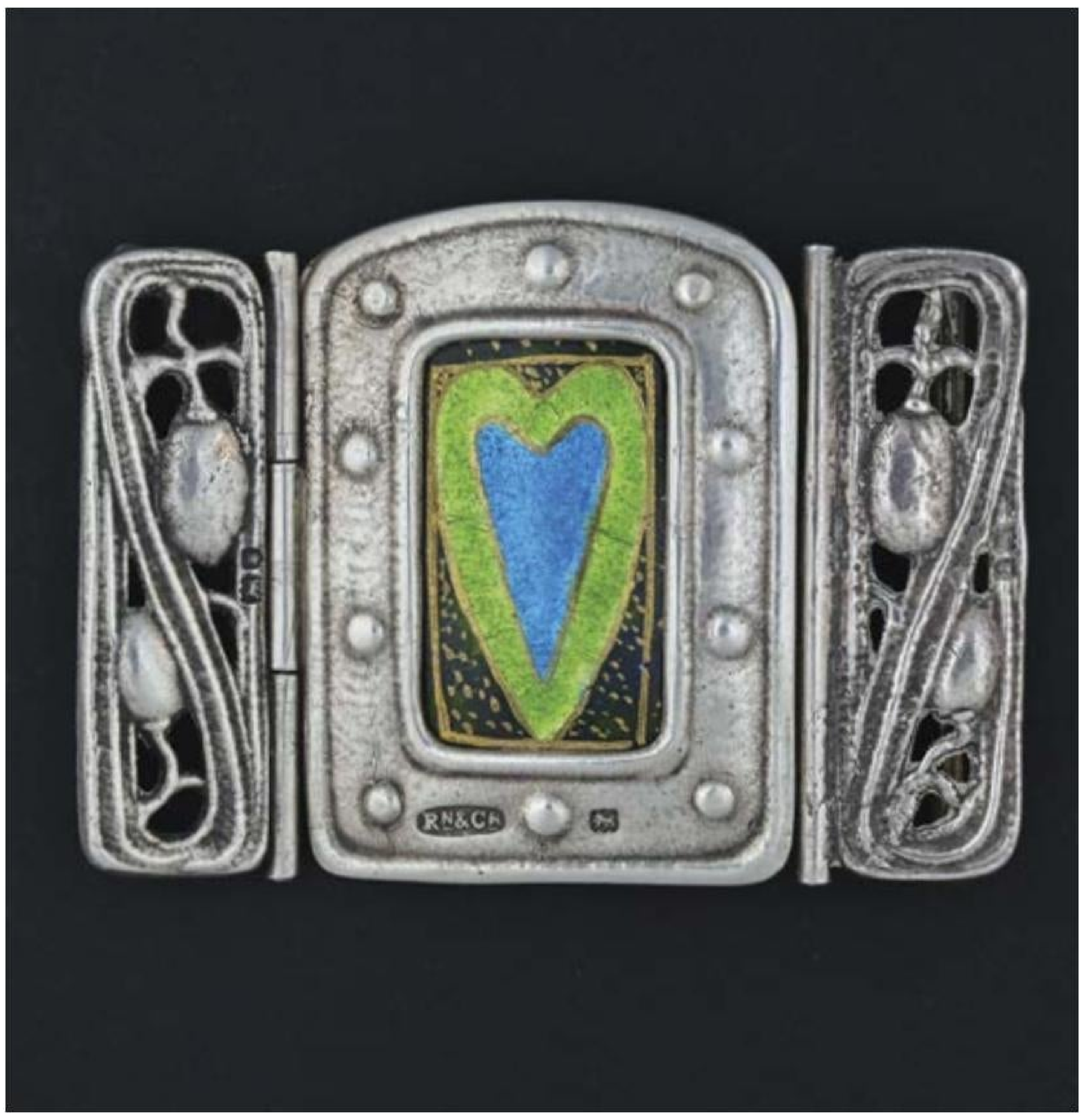
55. A S Dixon for the Birmingham Guild of Handicraft, a pair of Arts and Crafts silver pedestal bowls or salt cellars, Birmingham 1900, planished hemispherical form with everted rims, on splayed feet, 6.5cm diameter, 2.62ozt **£150 - £200**



56

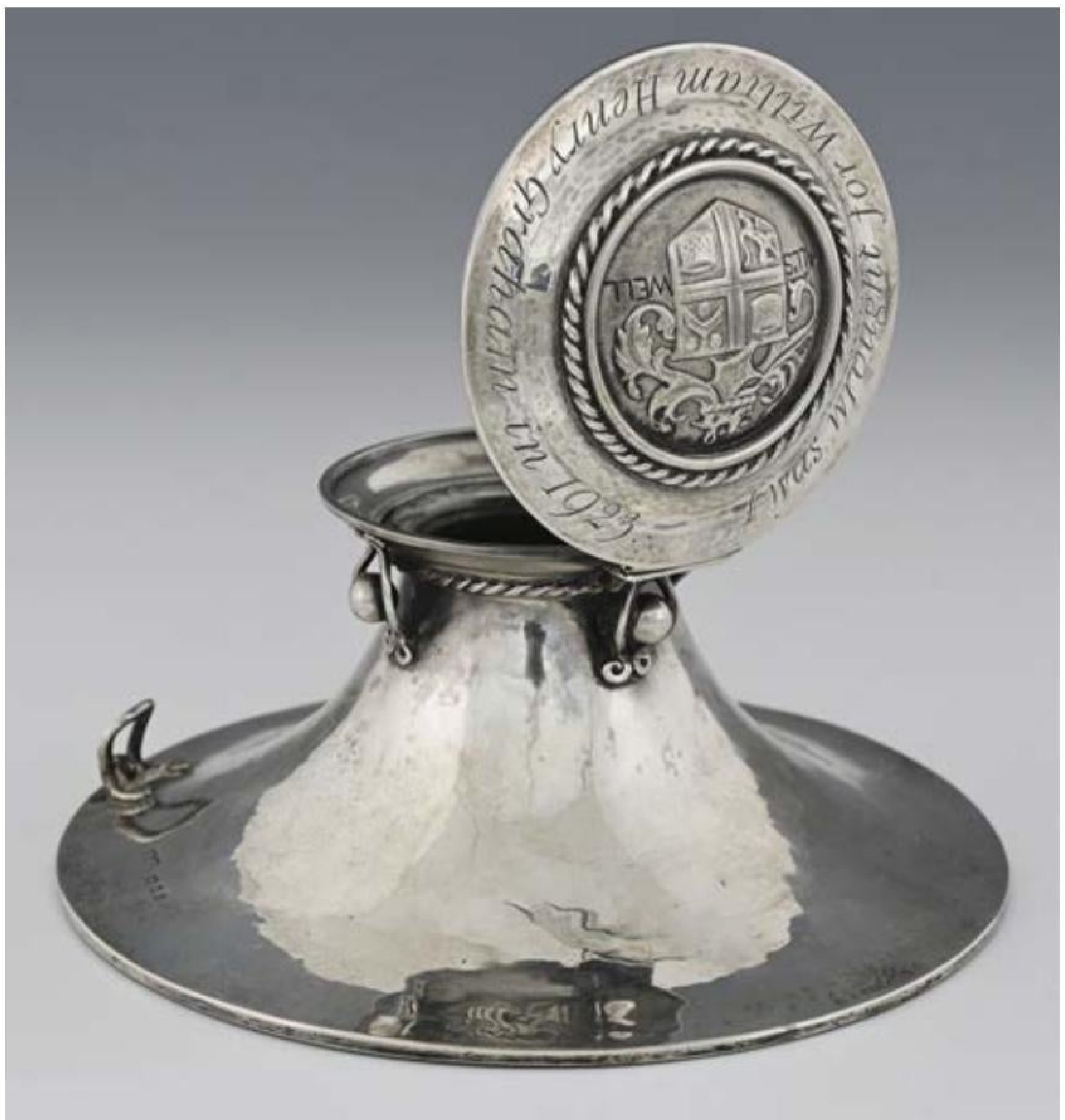
56. Birmingham Guild of Handicraft, an Arts and Crafts silver buckle, Birmingham 1900, cast and reticulated with symmetrical open tulip and entwined foliate carouche motifs, 11cm long, 1.6ozt **£200 - £400**

57. Lawrence Emanuel, an Arts and Crafts silver and enamelled pill box, Birmingham 1909, circular form with reticulated lid, engraved with a central basse taile enamel rose and chased leaves, within cream and green guilloche wreath, 3.7cm diameter, 0.51ozt/15.8g **£50 - £80**



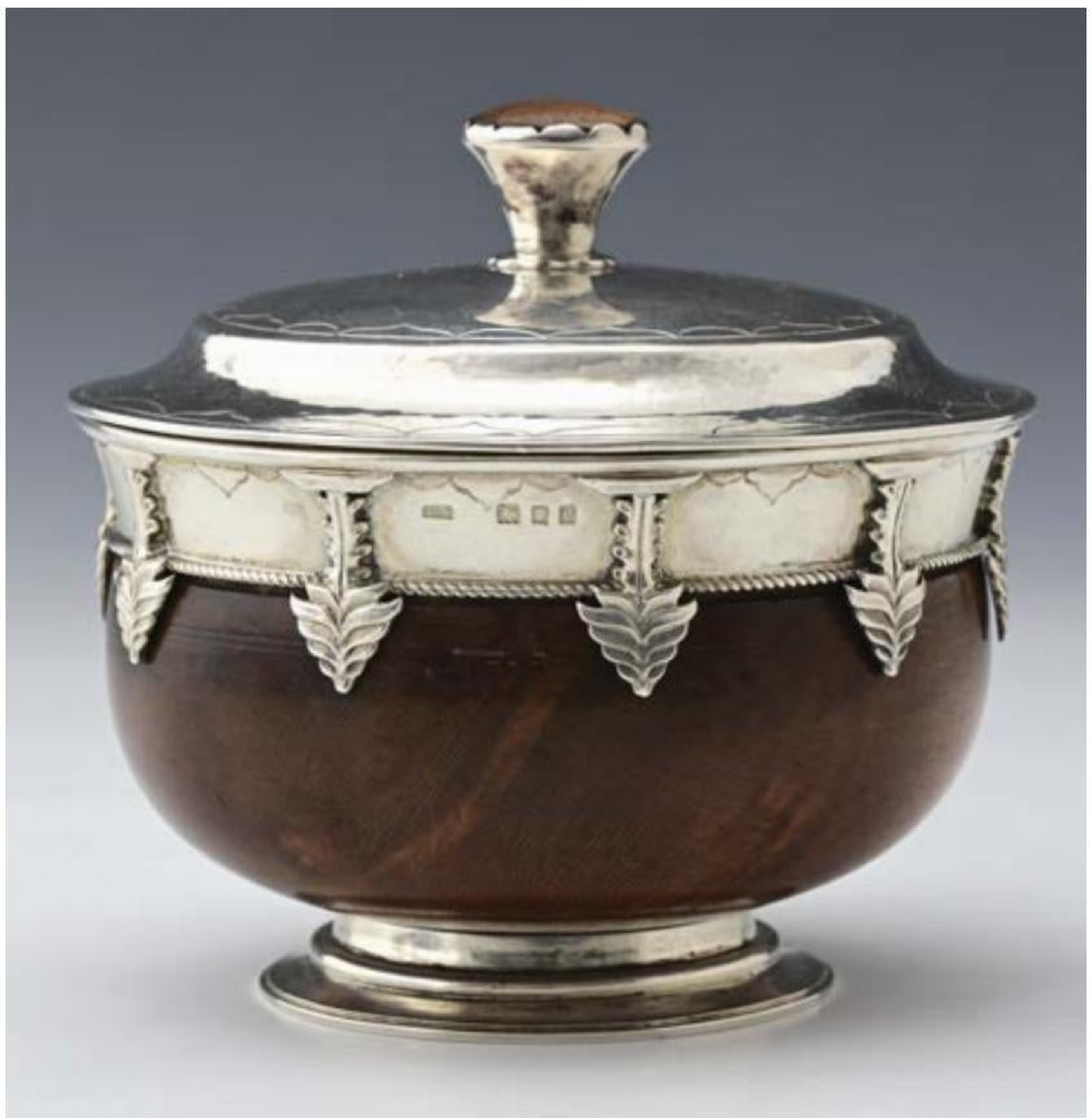
58

58. **Omar Ramsden and Alwyn Carr, an Arts and Crafts silver and enamelled buckle,** London 1904, the central panel with green and blue enamel heart within embossed riveted frame, flanked by cast and reticulated panels of fruiting foliate scrolls, 7cm long, 2.1ozt **£400 - £600**



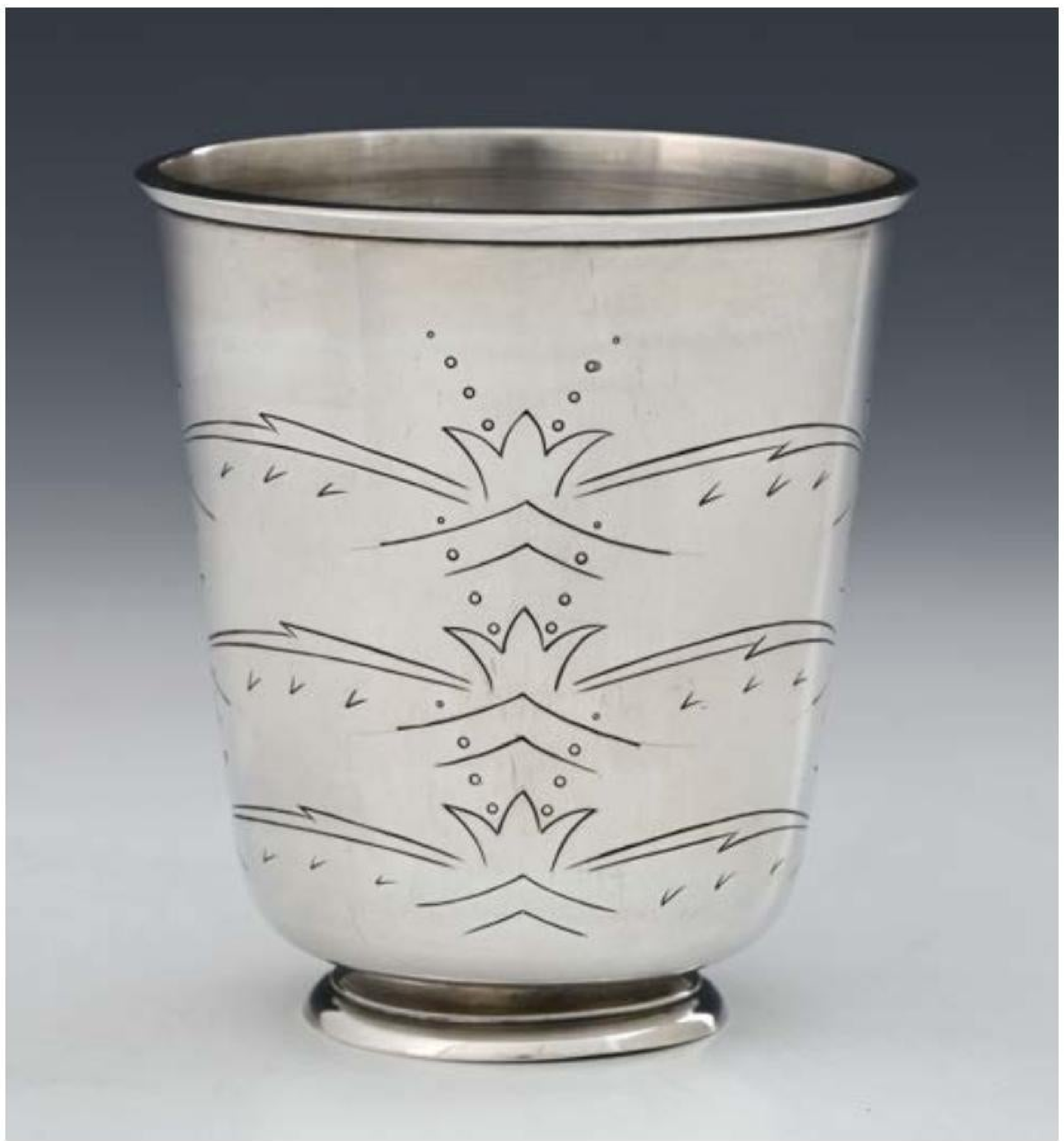
59

59. **Alwyn Carr, an Arts and Crafts silver inkwell,** London 1922, planished capstan form the lid repousse embossed with a coat of arms and motto Alls Well, within ropetwist border, four ball and coiled wire brackets to the neck, the base edge with similar pen rests, 15.5cm diameter **£800 - £1,200**



60

60. **H. G. Murphy, an Arts and Crafts silver mounted turned wood mazer,** London 1929, footed form, the rim incised with ogee arcading and cast fern leaf motifs on a ropetwist band, the planished lid stepped and incised with ogee and demilune bands, 10.5cm diameter **£700 - £1,000**



61

61. **H. G. Murphy, an Art Deco silver beaker,** Falcon Studios mark, London 1938, footed and tapered, incised with bands of geometric foliate tufts between lightning bolt motifs, 9.5cm high, 160g/5.14ozt **£700 - £1,000**

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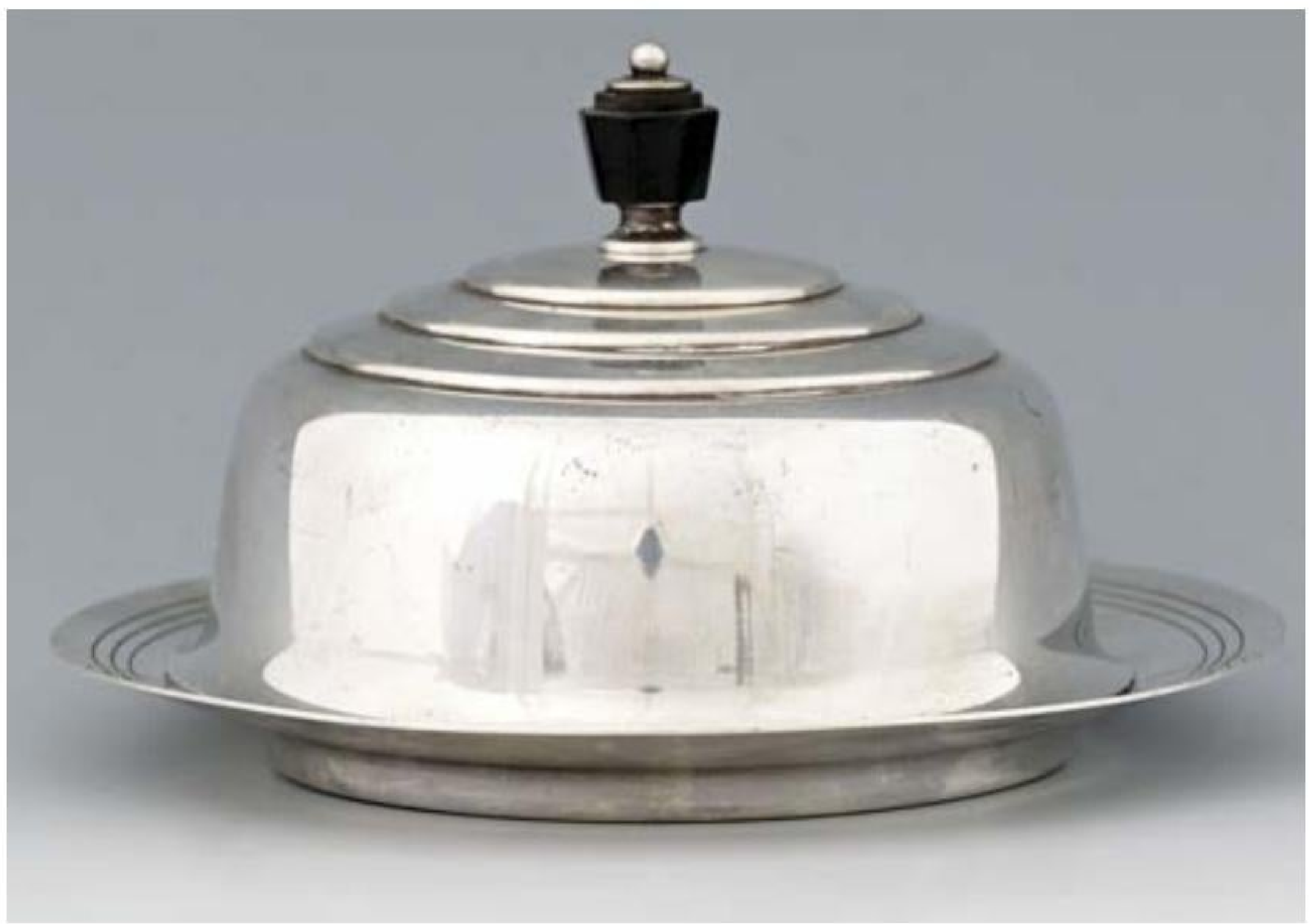
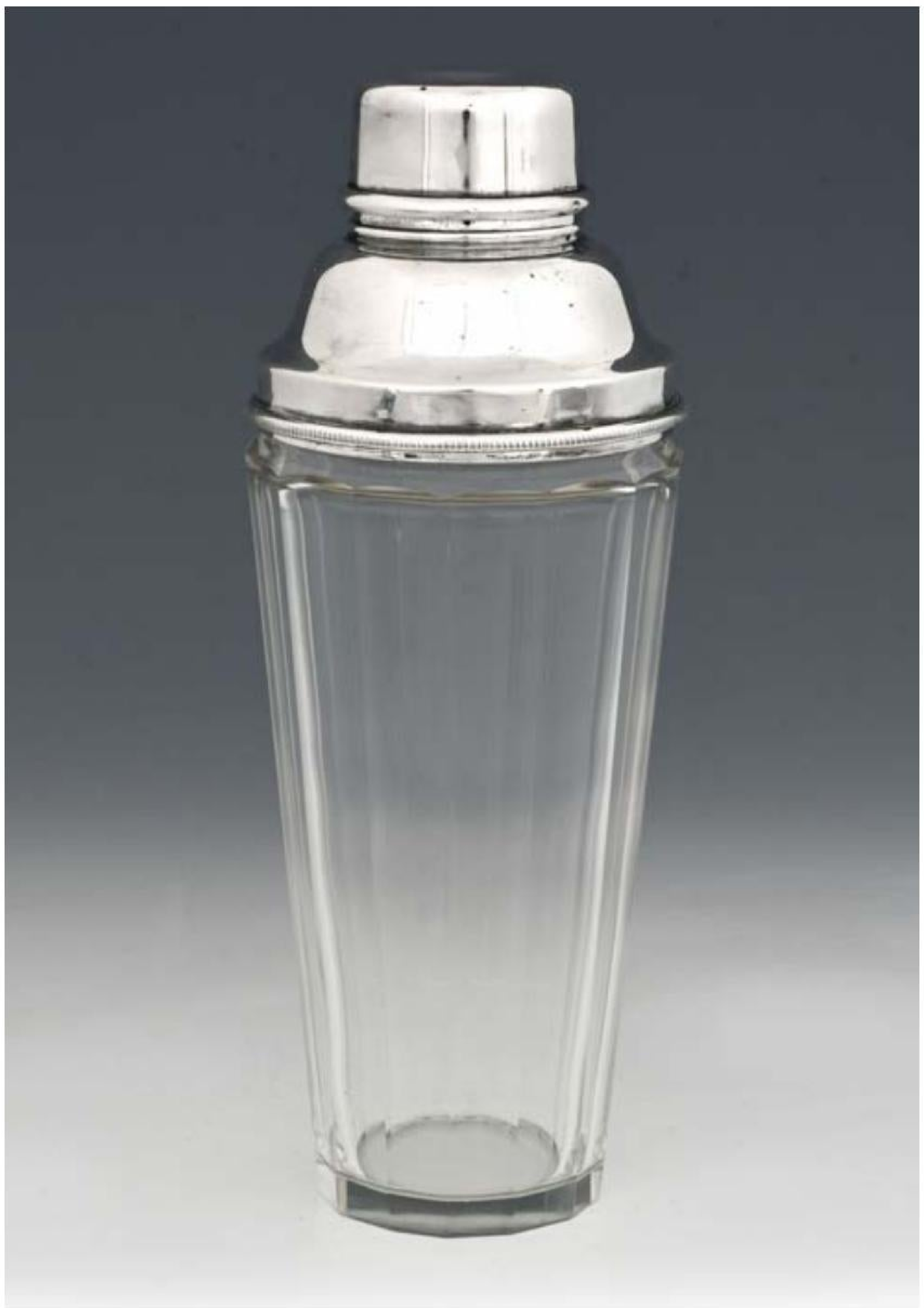


62

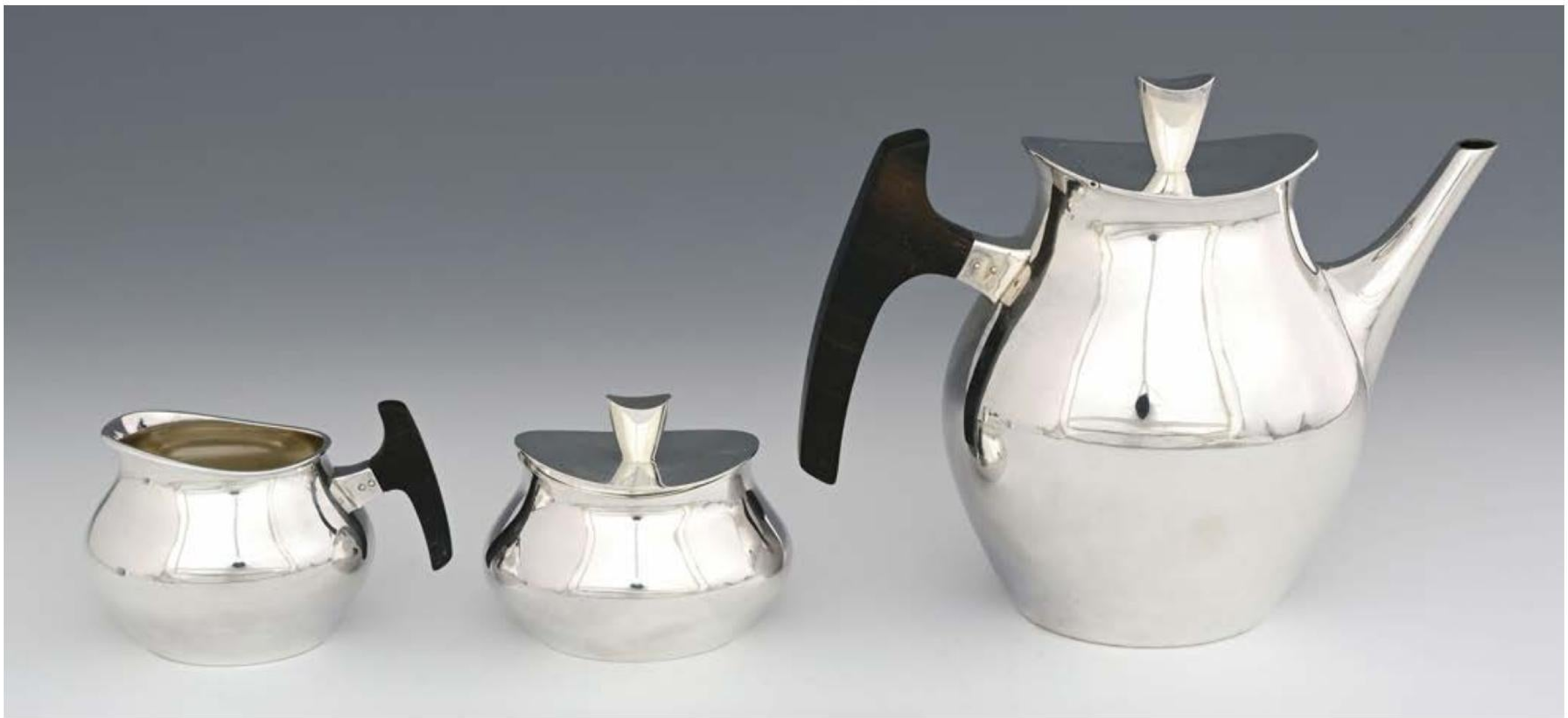
62. Keith Murray for Mappin and Webb, an Art Deco silver plated butter dish and cover with glass liner, model W28078, circa 1935, the broad rimmed plate with incised concentric ring border, the conical domed lid stepped, with a bakelite octagonal finial, 15.6cm diameter **£50 - £100**

63. An Art Deco silver plate and cut glass cocktail shaker, probably Moser, circa 1930, the multi sided slice cut conical beaker body with metal collar and ogee domed strainer lid and cap, 24cm high **£50 - £100**

64. Art Deco silver plated wares including a French Eldee footed beaker of lobed conical form, gilded to the interior, a circular ribbed box and cover and two sugar casters or sifters, by Elkington and Gladwin, 18cm high (4) **£50 - £80**



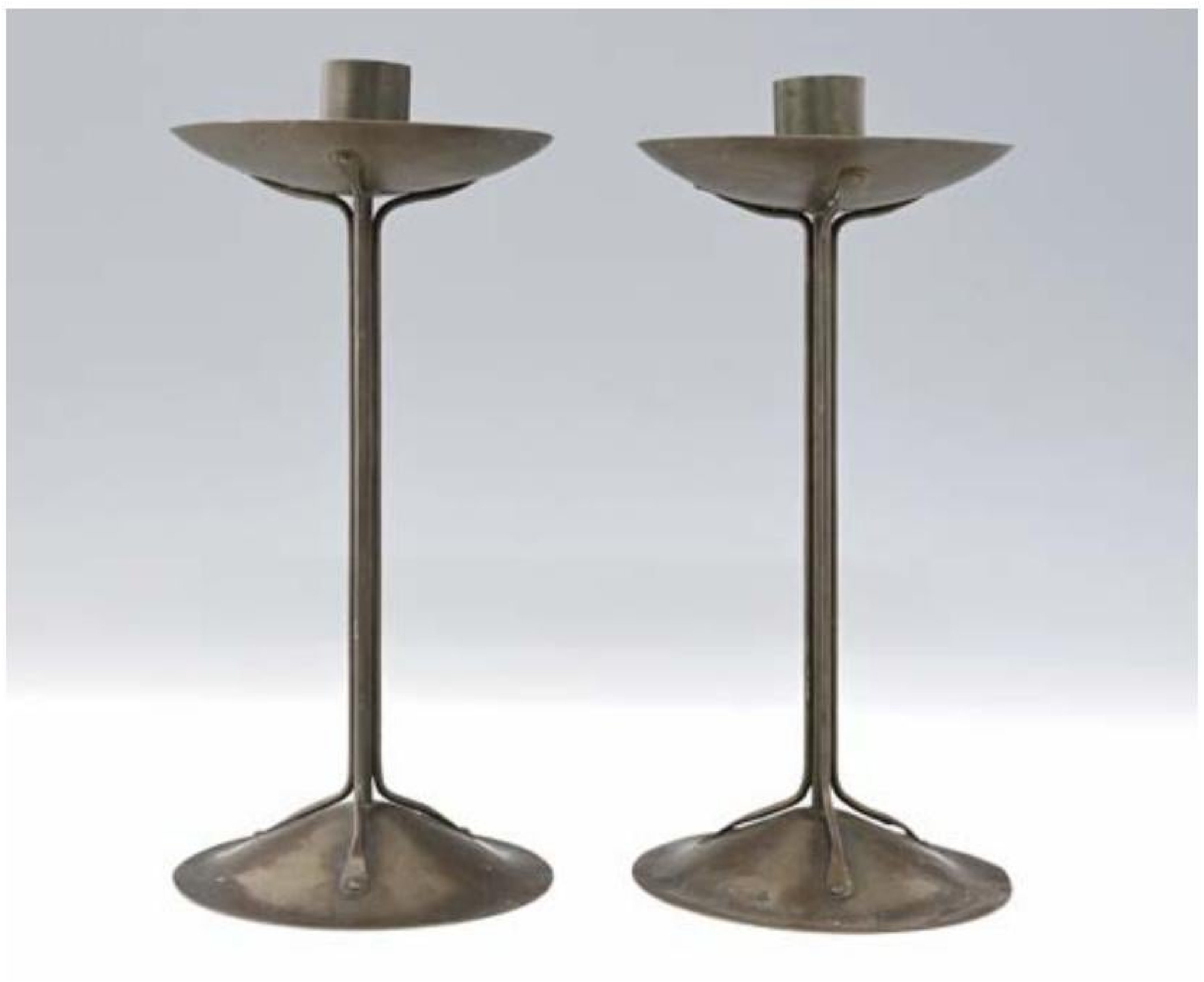
63



65

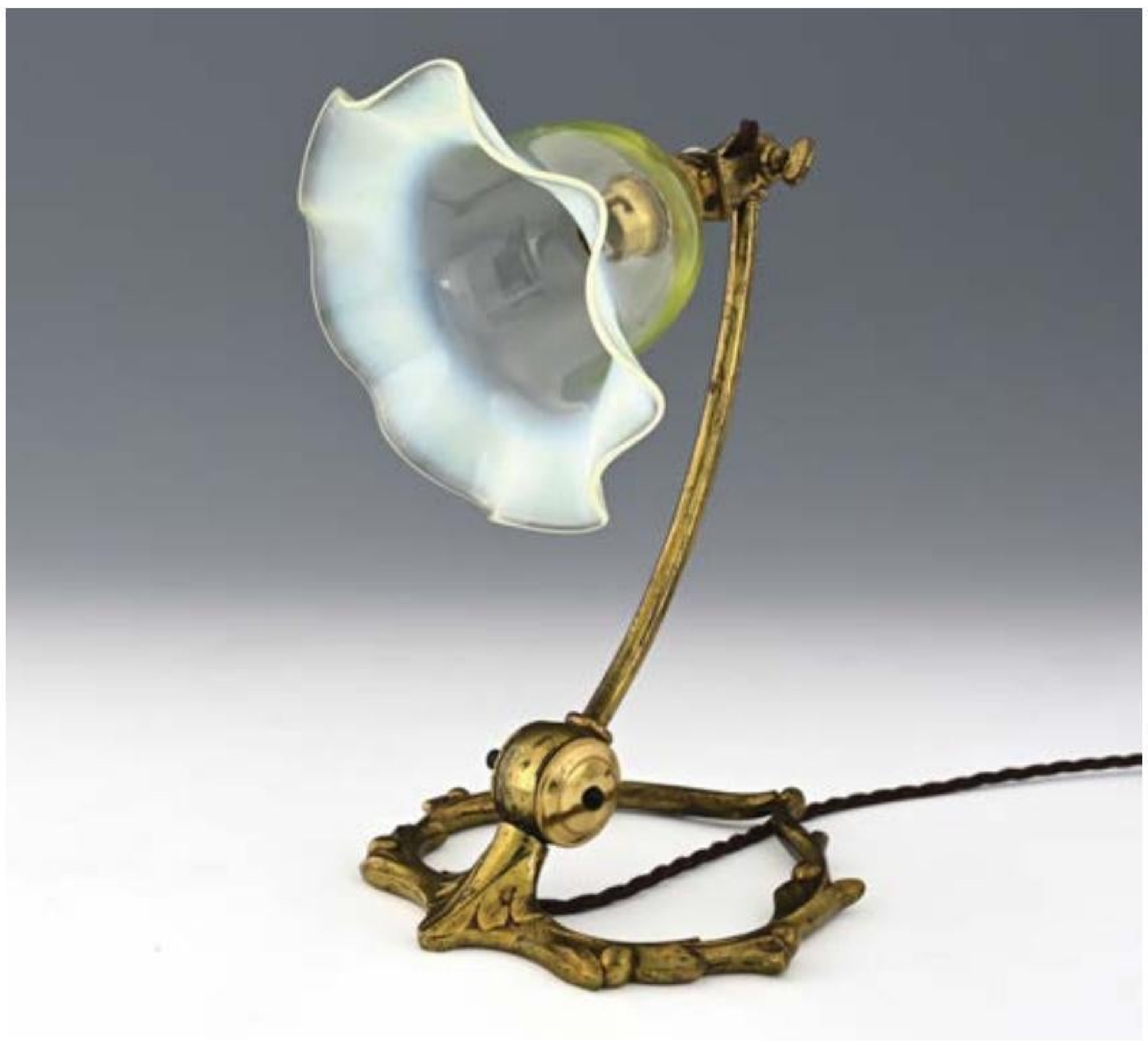
65. A Modernist German silver three piece tea set, Gottlieb Kurz, circa 1950s, ogee bulbous form with concave lids and ergonomical grip caved ebony handles, 17cm high, 22.2ozt (3) **£400 - £600**

DESIGN, FURNISHINGS AND LIGHTING



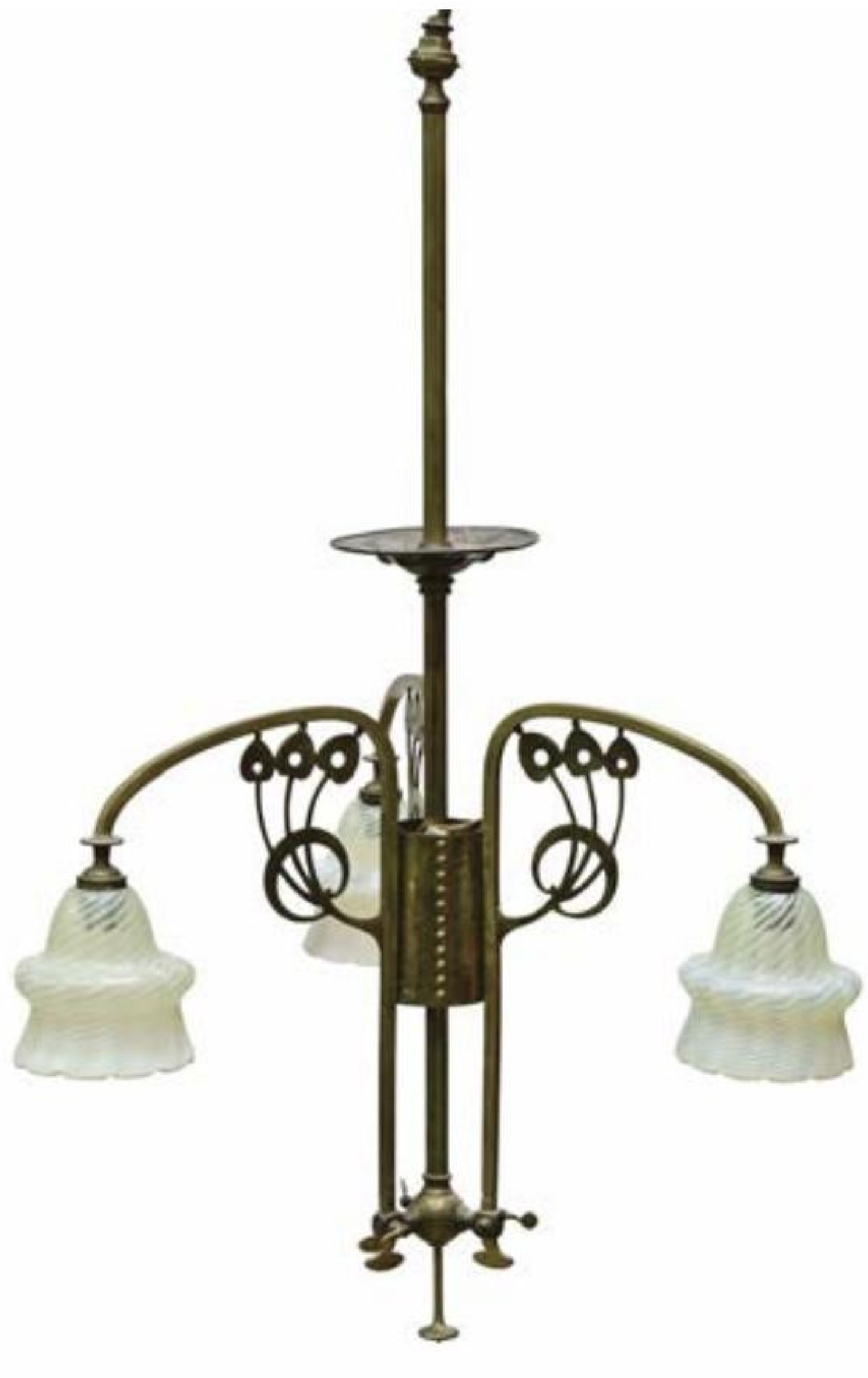
66

66. A S Dixon for Birmingham Guild of Handicraft (attributed), a pair of Arts and Crafts patinated brass candlesticks, circa 1910, the planished and slightly domed circular bases supporting three wire straps and central core stem with wide shallow dish and cylindrical sconce, 28cm high (2) **£50 - £100**



67

67. W A S Benson, an Arts and Crafts brass electric table lamp and opal glass shade, model 1139, circa 1900, heart shaped foliate and berry wreath base supporting a cantilever tubular arm, bell form crimped shade by James Powell and Sons, Whitefriars, stamped marks, 29cm high **£400 - £600**



68

68. A Jugendstil brass pendant three branch light, circa 1910, open foliate tendril brackets united on a planished and embossed tube with vertical rods, fitted with straw opal glass shades, 85cm long **£400 - £600**

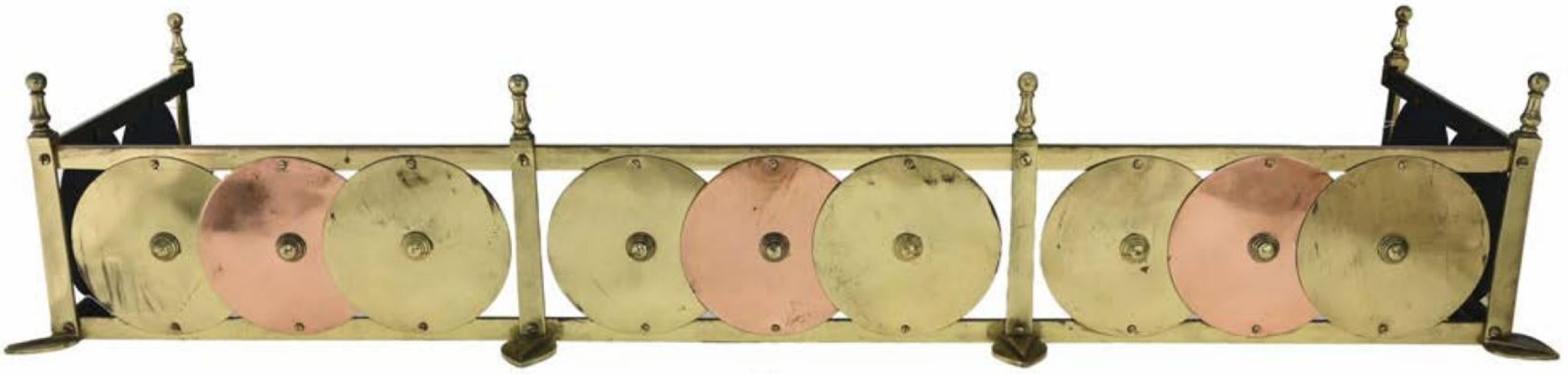
69. Erik Kirkman Cole, an Art Deco bakelite table lamp, model 11126, oval base with hinged arched arm and articulated hemispherical shade, moulded marks, 36cm high **£70 - £100**

70. An Art Deco modernist chrome table lamp, circa 1930's, geometric moulded frosted glass globe shade, circular stepped base, 58cm high **£80 - £120**

71. An Art Deco table uplighter, French, 1930's, planished metal shade of trumpet form, stepped base, mounted on a black veined marble plinth, 30cm high **£80 - £120**

72. An Art Deco shell moulded glass light shade, modelled in relief as three conjoined scallop shells, in mottled pink and yellow, suspended on three chains, in the style of Franz Welz, 41cm diameter **£100 - £150**

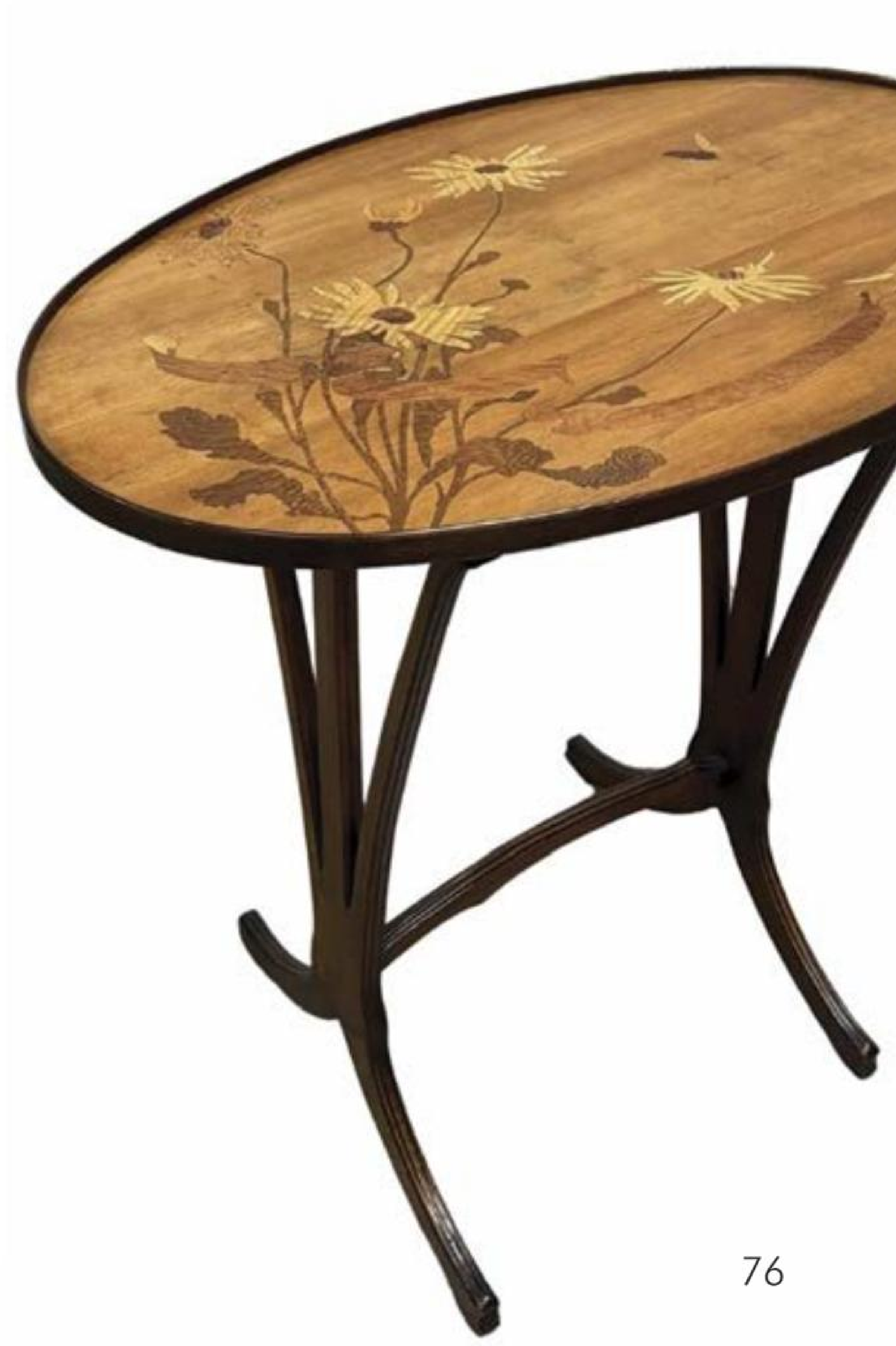
73. W A S Benson, an Arts and Crafts copper and brass fender, model 503, circa 1900, three front panels of overlapping discs with concentric bosse centres, between plain strap legs and heart shaped foliate and dagger feet, turned ball finials, stamped marks, overall 114cm wide, 34cm deep, 20.5cm high, internally 104cm wide, 28cm deep **£800 - £1,200**



73

74. An Arts & Crafts silvered and polychrome gesso panel, depicting Maddona in a traditional pose, flanked by stylised branches, incorporating abalone and Greek script, signed E. Horton, Bath, and dated 1914 verso, 46 by 32cm, framed **£300 - £500**

75. Liberty and Co., an Arts and Crafts copper Dante mirror, circa 1910, rectangular planished and riveted form, set with a cast plaque of the poet with raised lettering, ivorine label, glass 40cm x 23cm, overall 79cm x 31cm **£100 - £200**



76

76. Emile Galle, an Art Nouveau marquetry inlaid occasional table, circa 1900, the oval top inlaid with specimen woods depicting marigolds, on a trestle base of triple branched legs united by a stretcher, signed in the inlay, 74cm wide, 77cm high 46cm deep

£1,000 - £1,500

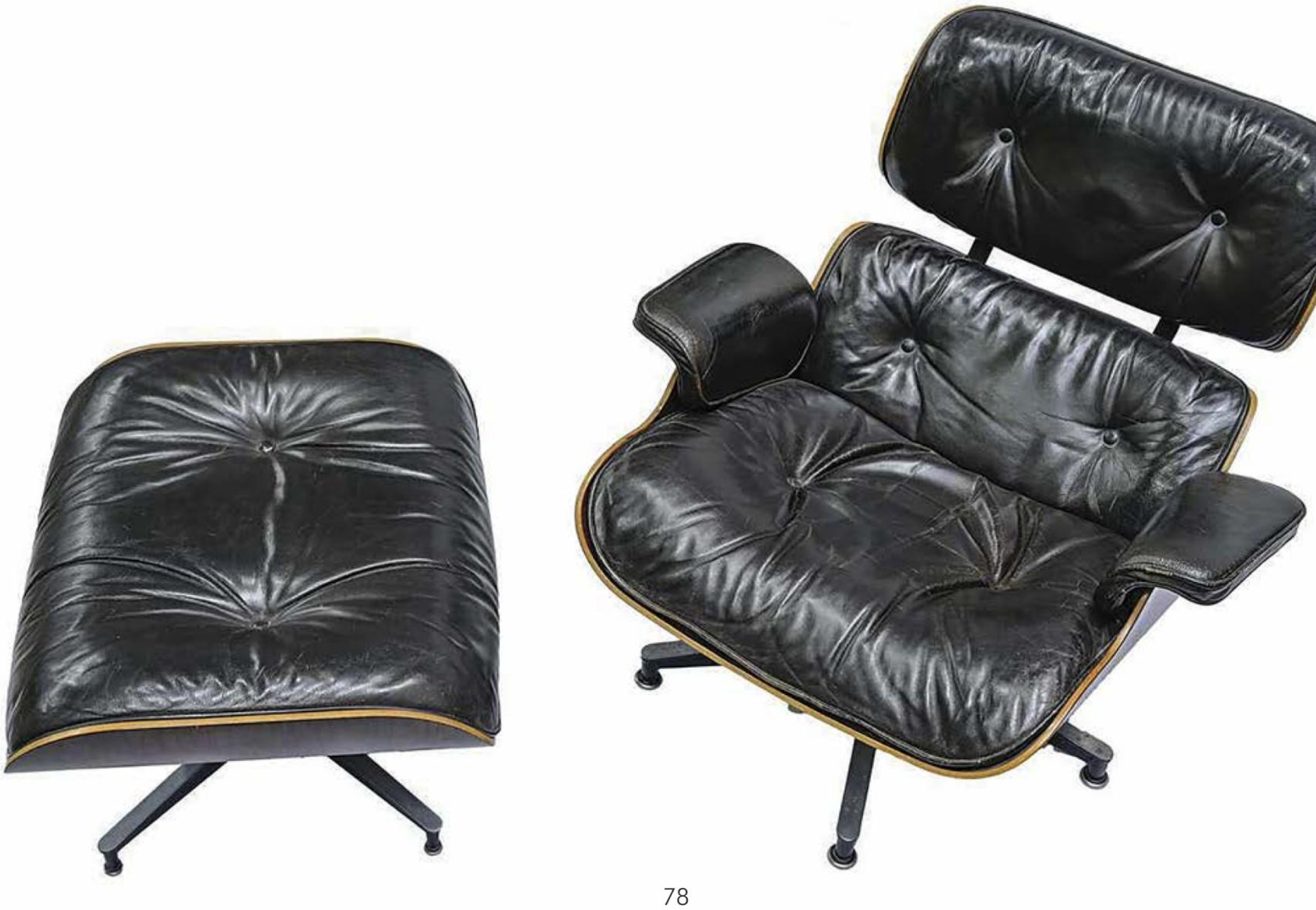
77. Charles and Ray Eames for Herman Miller, a lounge chair Model 670 and a similar (unmarked) ottoman Model 671, designed in 1956, laminated rosewood faced ply shells, black leather buttoned upholstery, enamelled aluminium bases, the chair with 'Herman Miller 1' black strip label, the chair 80cm high, the ottoman 42cm high (2).

Note: CITIES Article 10 Certificate No.25GBA10LLIPEB

£3,000 - £5,000

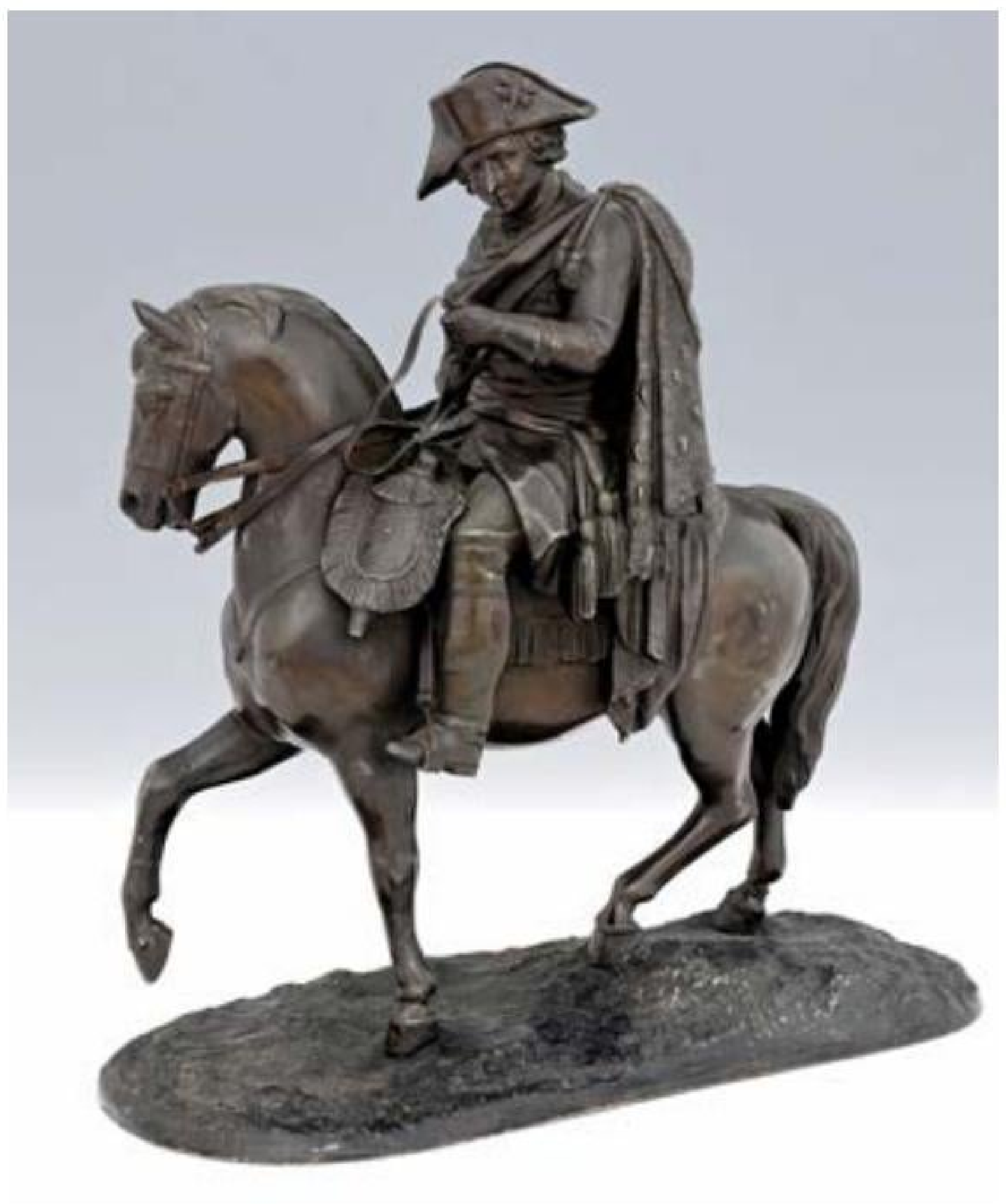
78. Charles and Ray Eames for Herman Miller, a lounge chair Model 670 and a matching ottoman Model 671, designed in 1956, laminated rosewood faced ply shells, black leather buttoned upholstery, enamelled aluminium bases, the ottoman with 'Herman Miller 1' black strip label, the chair 76cm high, the ottoman 62cm wide (2).

Provenance: purchased directly from Herman Miller by the current vendor in the early 1980's. **£2,000 - £3,000**

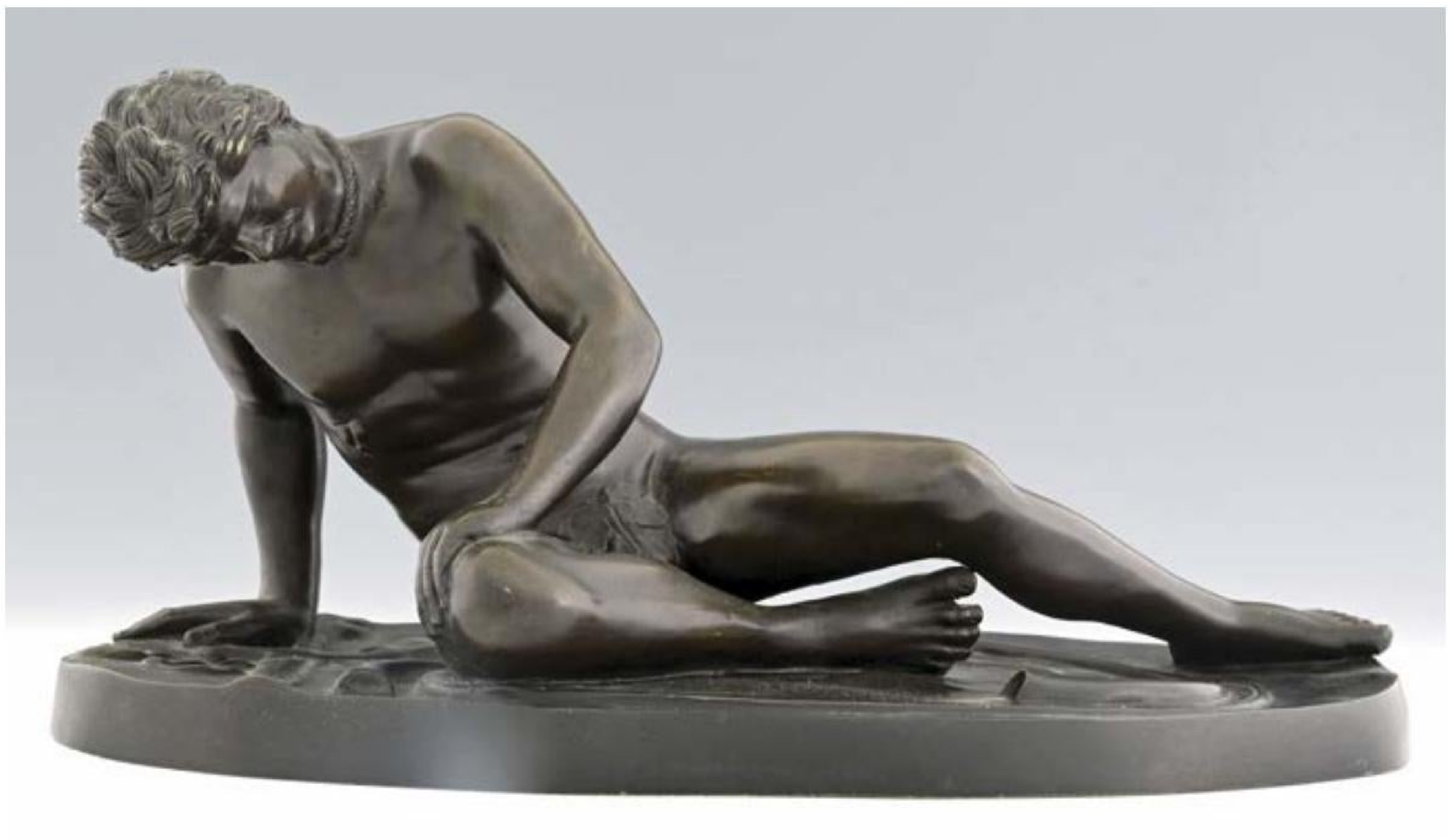


78

SCULPTURE



79



82

79. **After Christian Daniel Rauch, Frederick the Great of Prussia on horseback, a bronzed metal equestrian figure,** modelled on the monumental statue Anter der Linden, Berlin, on a rusticated base, 28.5cm high **£200 - £300**

80. **Celestin Anatole Calmels (French, 1822-1906), Young Peasant Boy Discovering Himself,** bronze, signed in the cast, 51cm high **£300 - £500**

81. **Emile Victor Blavier (French, 1821-1887), Itinerant Musician, bronze,** signed with initials E.B. in the cast, 53cm high **£300 - £500**

82. **Ferdinand Barbedienne (French, 1810-1892), Dying Gaul, bronze,** all-over dark brown patina, 20cm high, 43.5cm wide **£300 - £500**

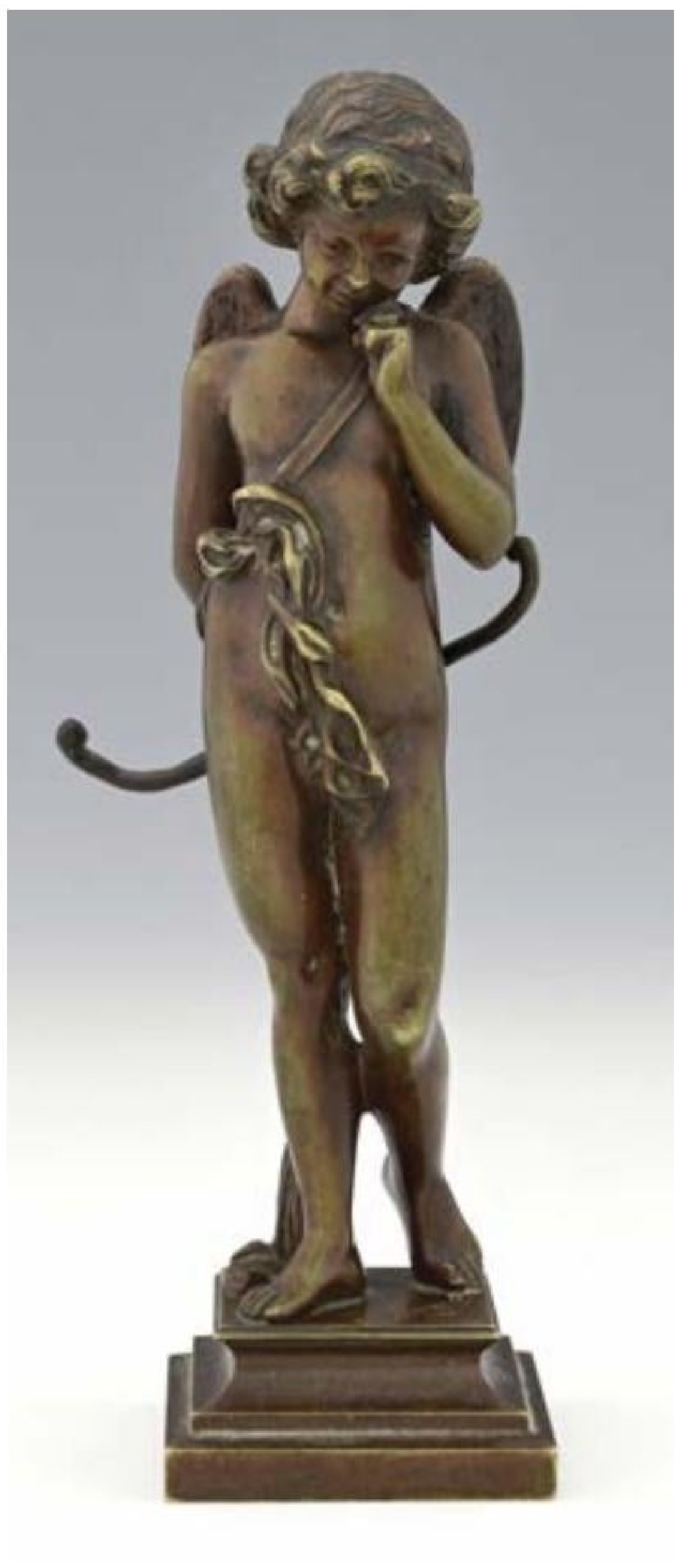
83. **After Etienne Maurice Falconet, The Bather, bronze with traces of gilt patina,** signed in the cast, 76cm high, mounted on a polished black slate socle plinth **£400 - £600**

84. **Felix Sanzel (French, 1829-1883), Winged Cupid, signed in the bronze,** No.9716, 19.5cm high **£400 - £600**

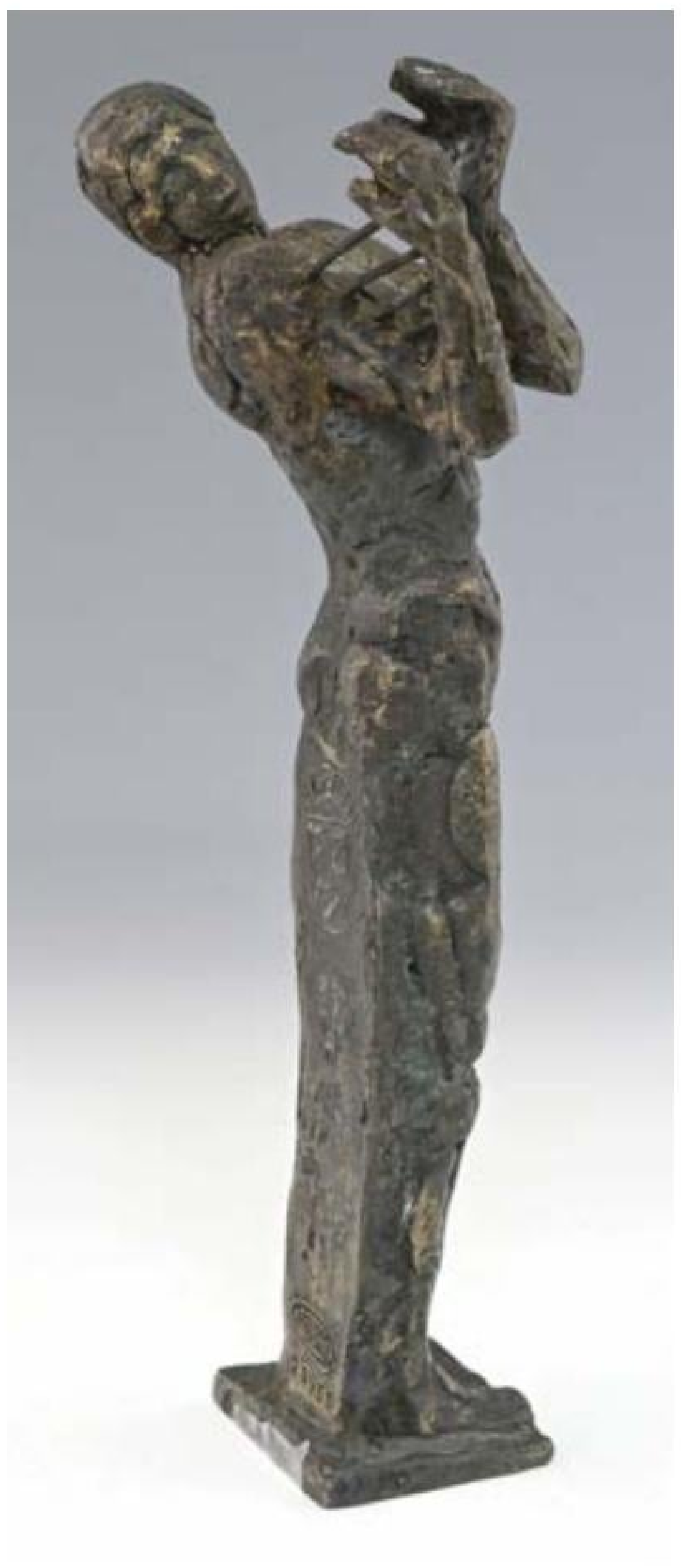
85. **After Giambologna (French, 1529-1608), a bronze figure of Mercury,** circa 1880, wearing a winged petasos, sandals, and holding his caduceus, held aloft on the breath of Zephyr, circular socle, Fonderia Nelli, Roma, foundry stamp, 106cm high.

Note: The Fonderia Nelli (Nelli Foundry) was the leading sculpture foundry in Rome from 1880 to 1900 and was established by Alessandro Nelli (1842-1905).

Provenance: Private Collection, Cotswolds **£500 - £800**



84

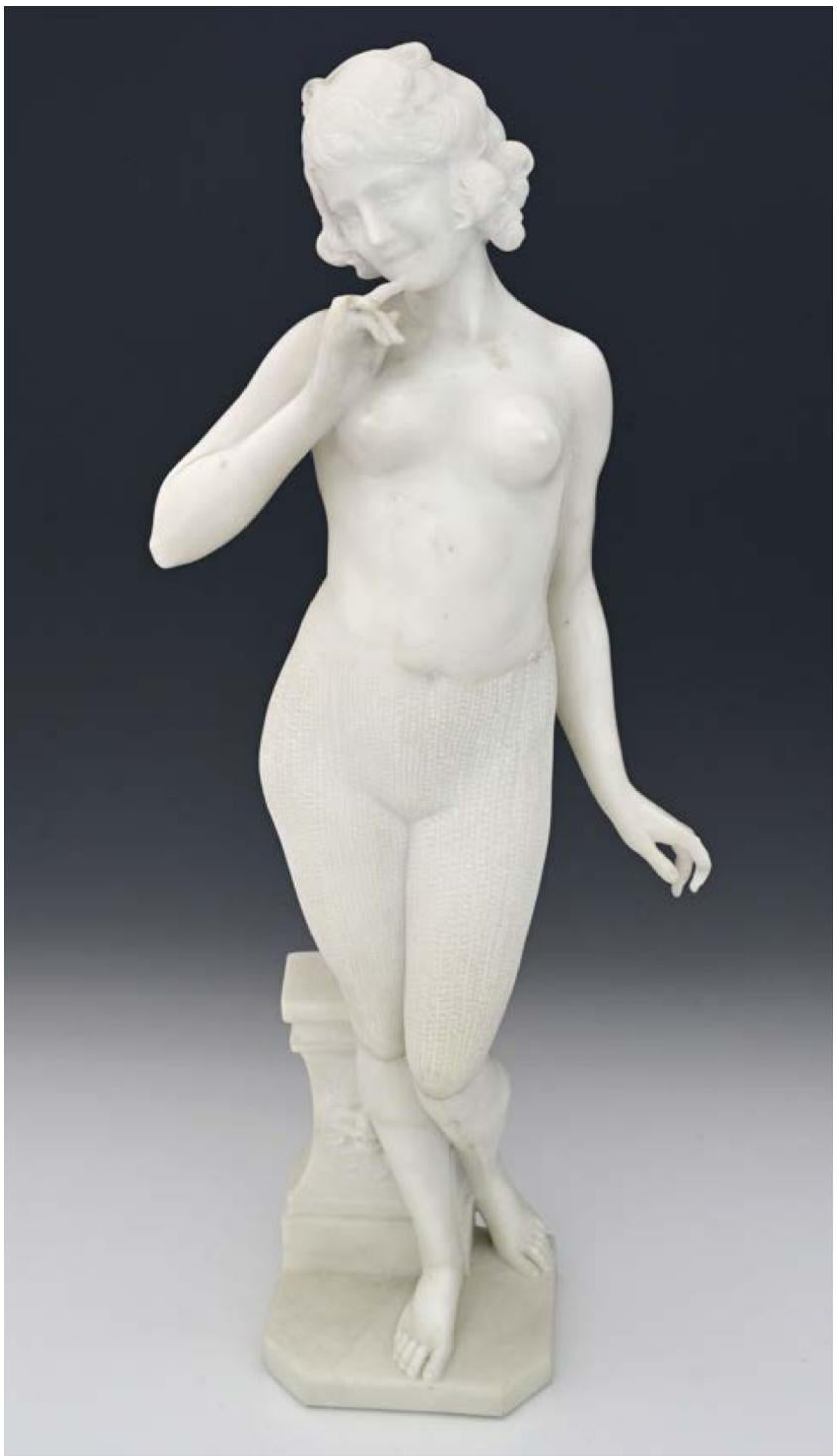


87

86. **Gustave Frederic Michel, David with Slinghsot, 1889, a bronze sculpture,** modelled as a boy, on socle base, signed in the cast, stamped foundry mark Exposition Universelle 1889, 57cm high **£800 - £1,200**

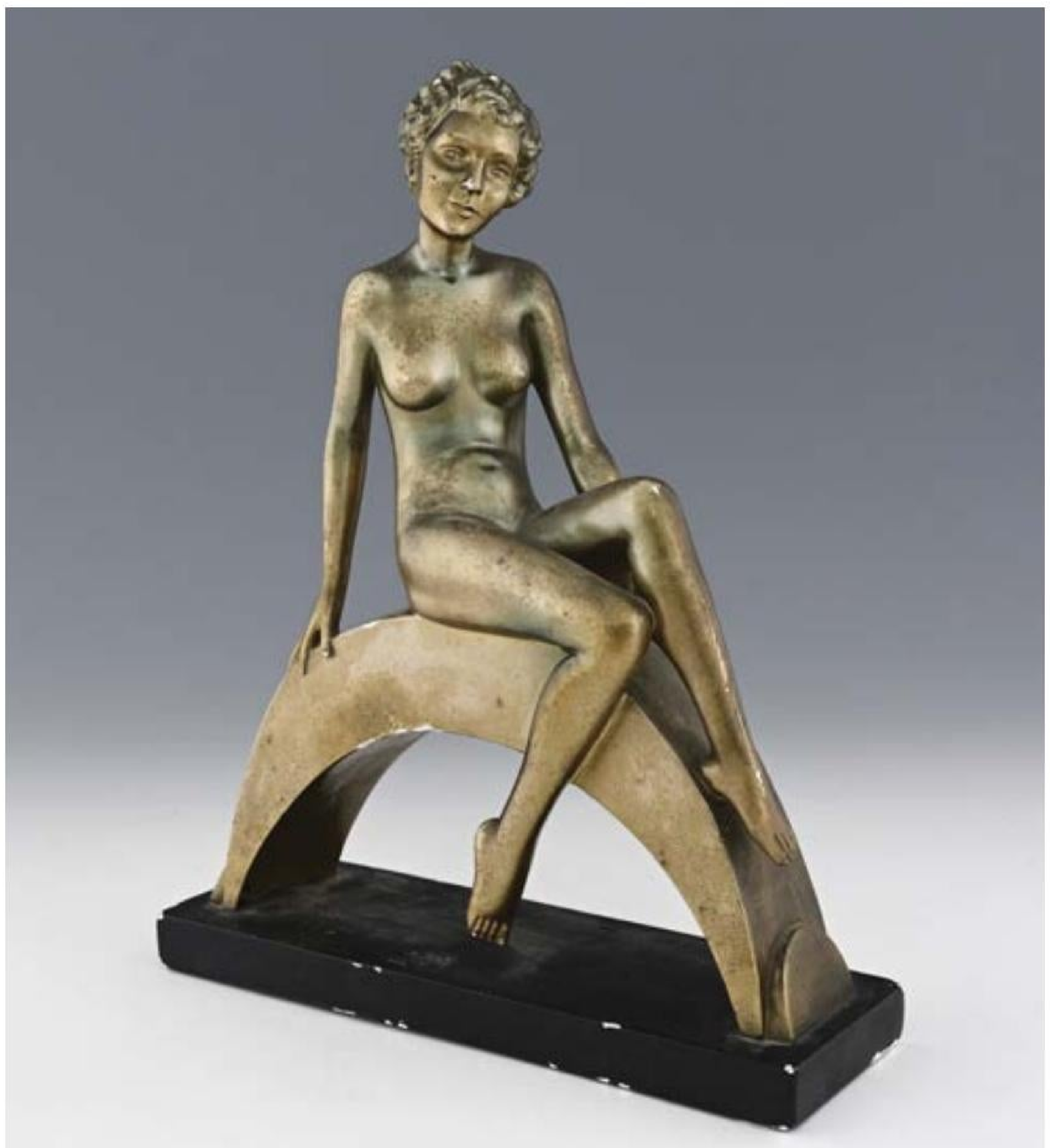
87. **Heinrich Brockmeier (German, b.1938), Harpist, bronze figure,** modelled as a musician, numbered 28 of 50, signed in the cast, 28cm high **£200 - £300**

88. **Paul Philippe (attributed), an Art Deco carved Carrara marble figure,** circa 1920s, modelled as a semi nude woman in tight breeches, standing beside a plinth, apparently unsigned, 59.5cm high **£1,000 - £1,500**

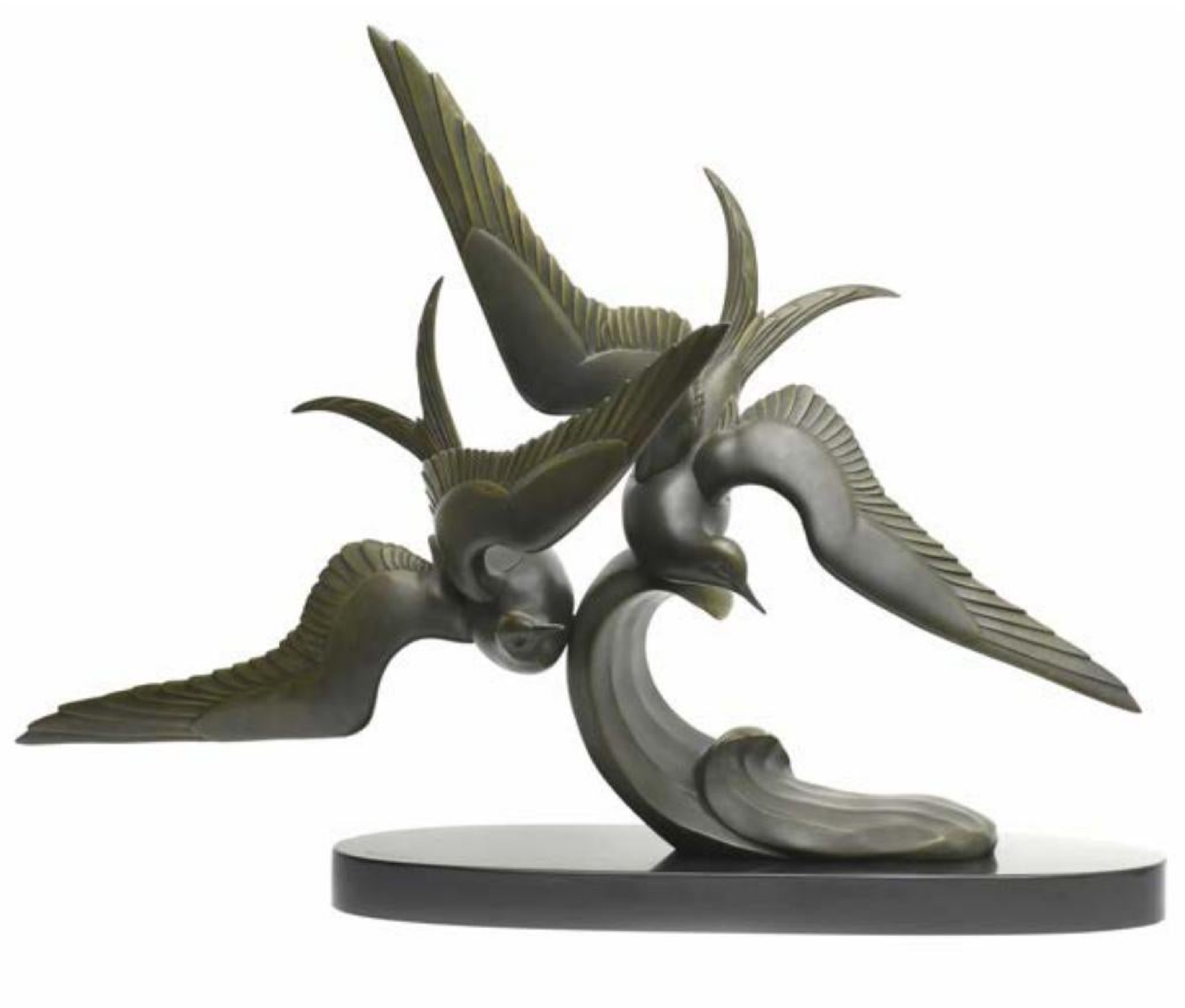


88

89. **Guiseppie Leonardi, an Art Deco patinated plaster figure of a nude woman on a crescent arch,** circa 1930, modelled seated, half reclining, on a black slab base, moulded marks and GL monogram, 32.5cm high **£50 - £80**

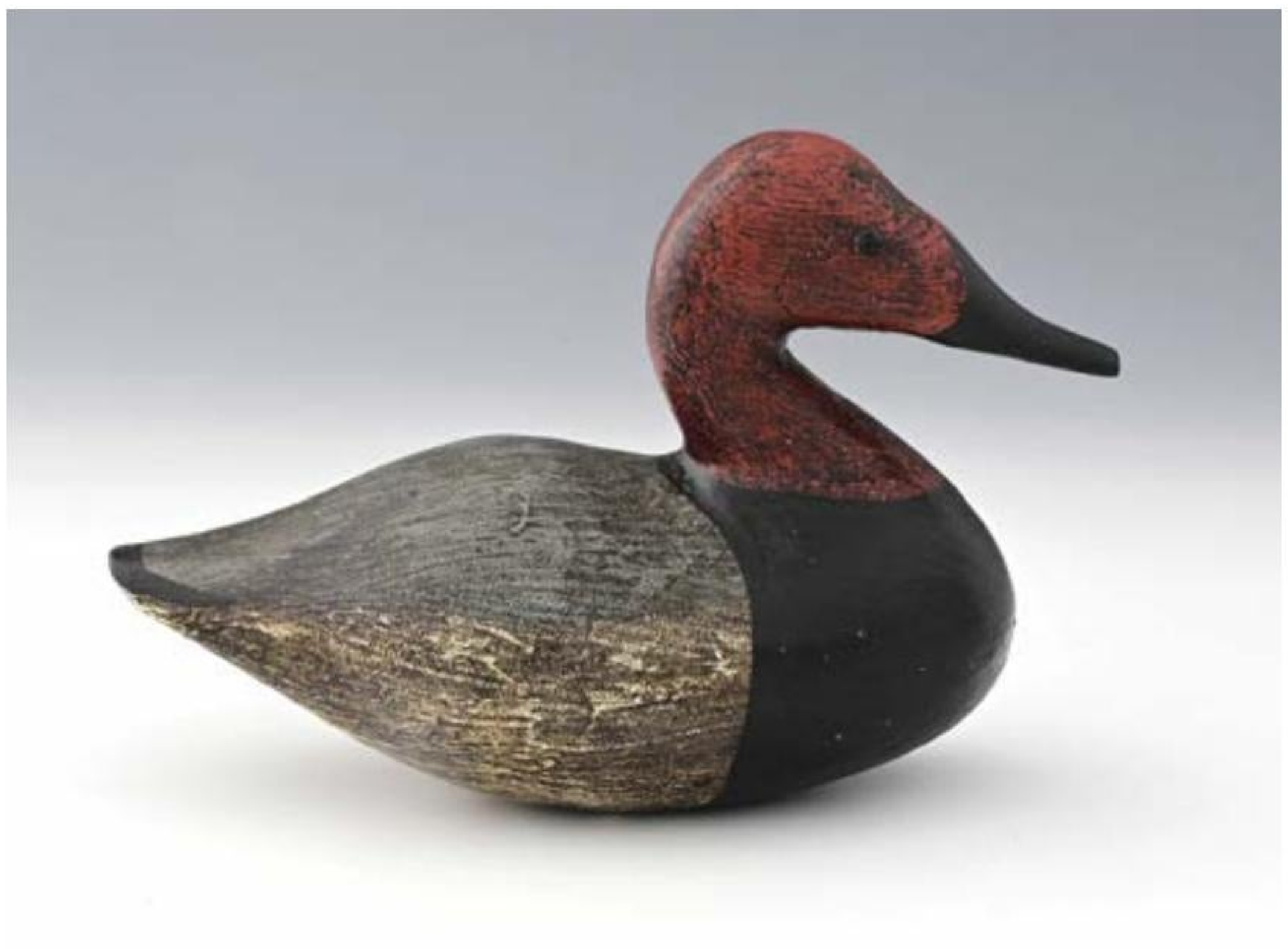


89



90

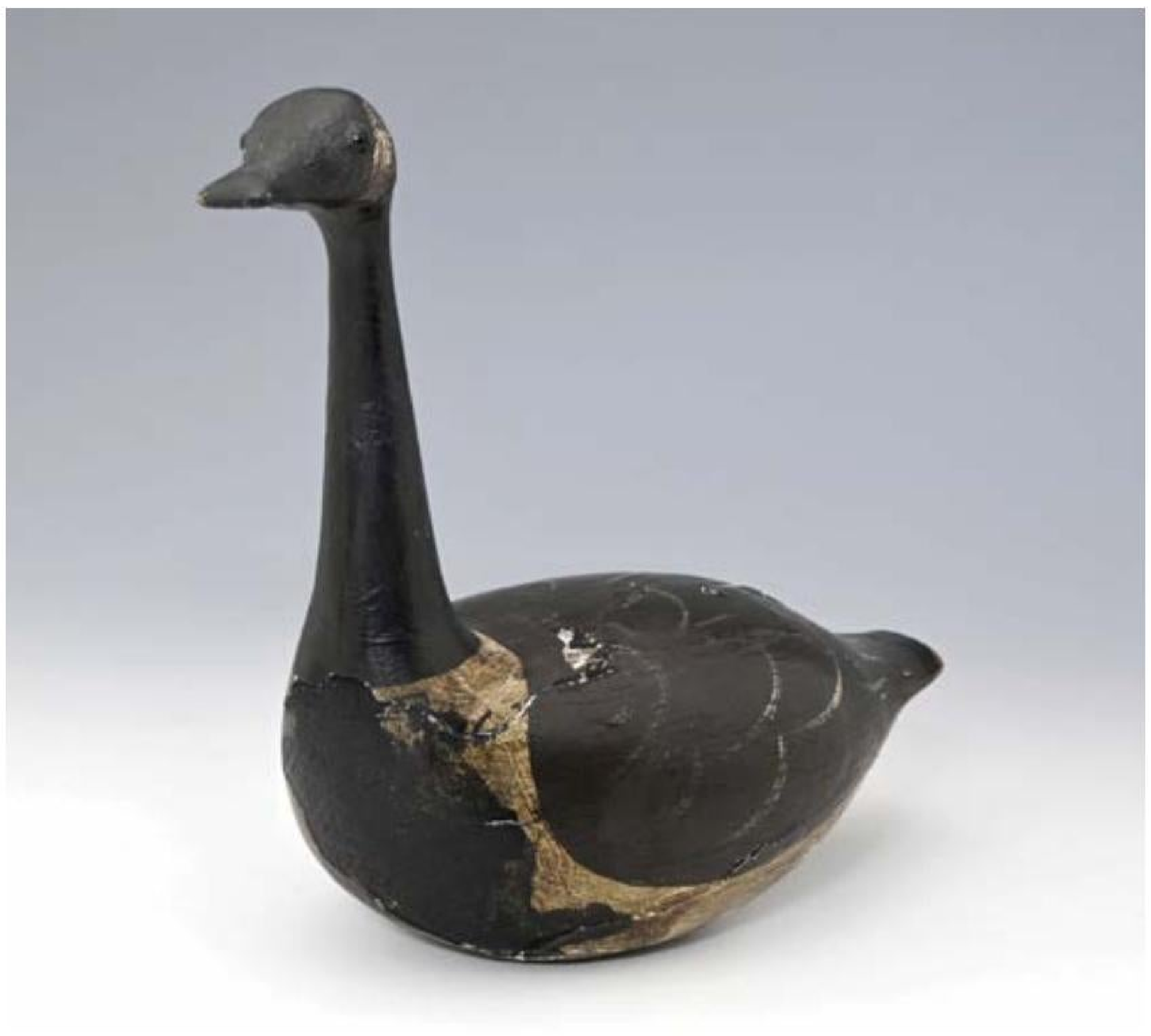
90. **Irenee Rochard (French, 1906-1984),** Seagulls flying above a wave, a patinated spelter sculpture, on a polished black slate base, signed Rochard to base, 60cm. high, 64cm wide **£200 - £300**



91

91. **Guy Taplin (British, 1939), Canvasback,** signed and titled to the underside, wooden sculpture, painted gesso, 14cm high, 20cm wide.

Note: Artist Resale Rights apply **£200 - £300**

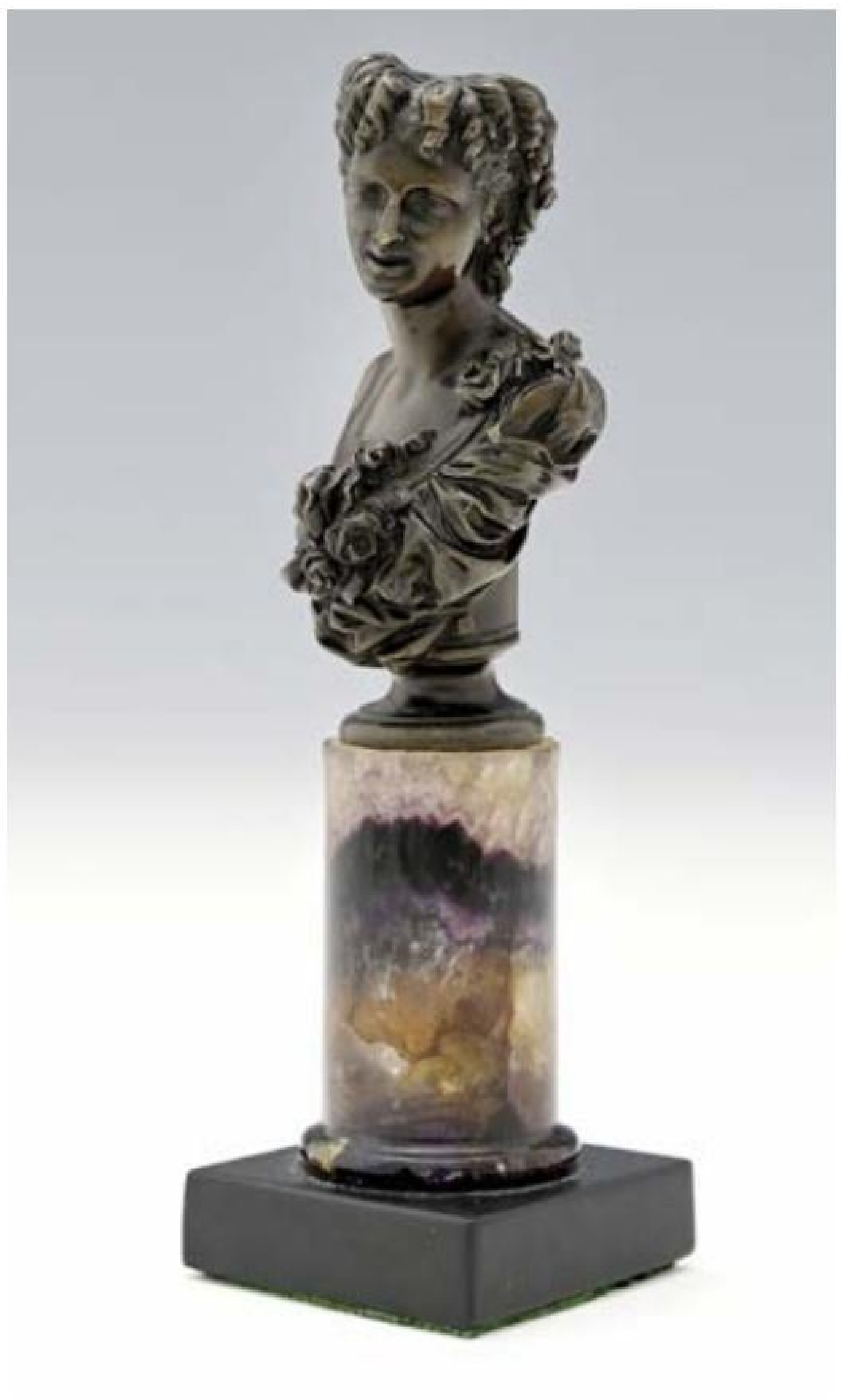


92

92. Guy Taplin (British, 1939), Canada Goose, signed and titled to the underside, wooden sculpture, painted gesso, 23cm high, 26cm wide.

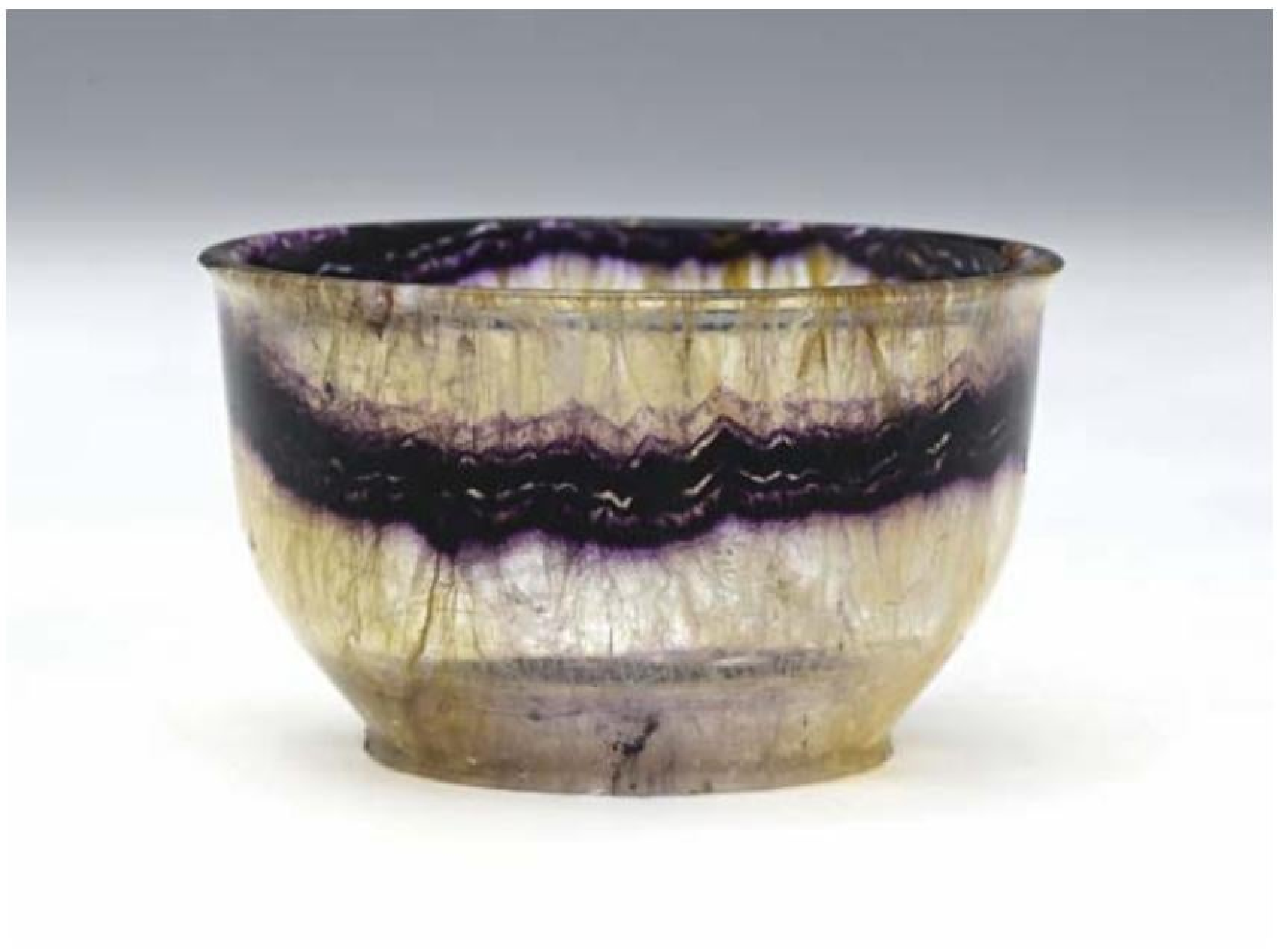
Note: Artist Resale Rights apply **£150 - £200**

93. Mauro Manetti (Italian, 1946), a pineapple ice bucket, gilt metal with an aluminium liner, signed M/M Made in Italy, 27cm high **£150 - £200**



94

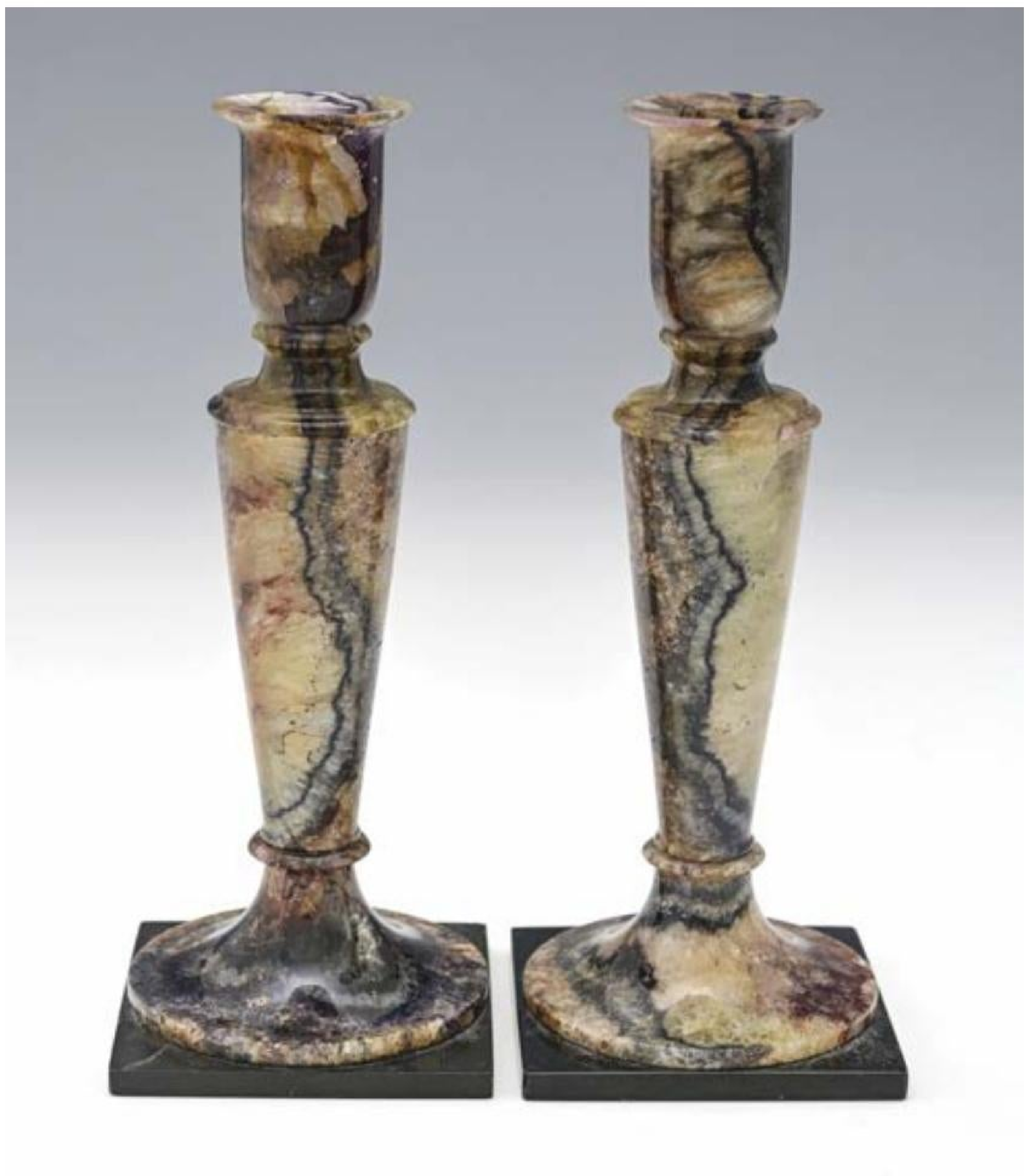
94. A Victorian Blue John and bronze sculpture, the cast bust of a woman on a turned column plinth and Ashford marble square base, 16cm high **£500 - £800**



95

95. A 19th century Derbyshire Blue John bowl, ogee form with everted, probably Old Tor, with a single purple band on opaque yellow ground, 7.5cm diameter **£400 - £600**

96. A 19th century Derbyshire Blue John pedestal bowl or tazza, shallow dished form on a turned socle and stepped base, 7.5cm high **£400 - £600**

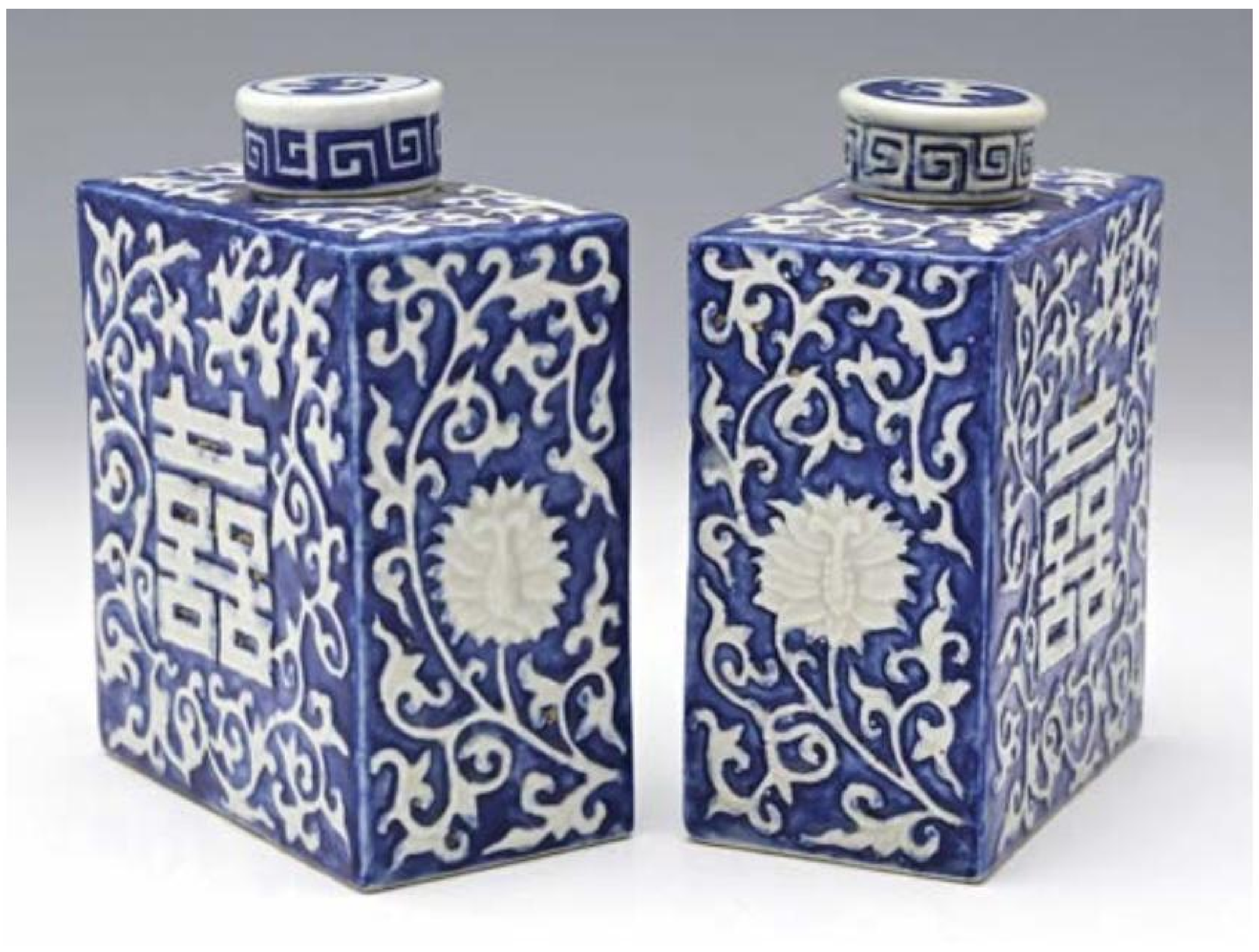


97

97. A pair of 19th century Derbyshire Blue John candlesticks, circa 1820, turned Neoclassical form, on Ashford marble slab bases, 18.5cm high (2)

Provenance: Spurrier Smith Antiques, Ashbourne, Derbyshire; private collection **£800 - £1,200**

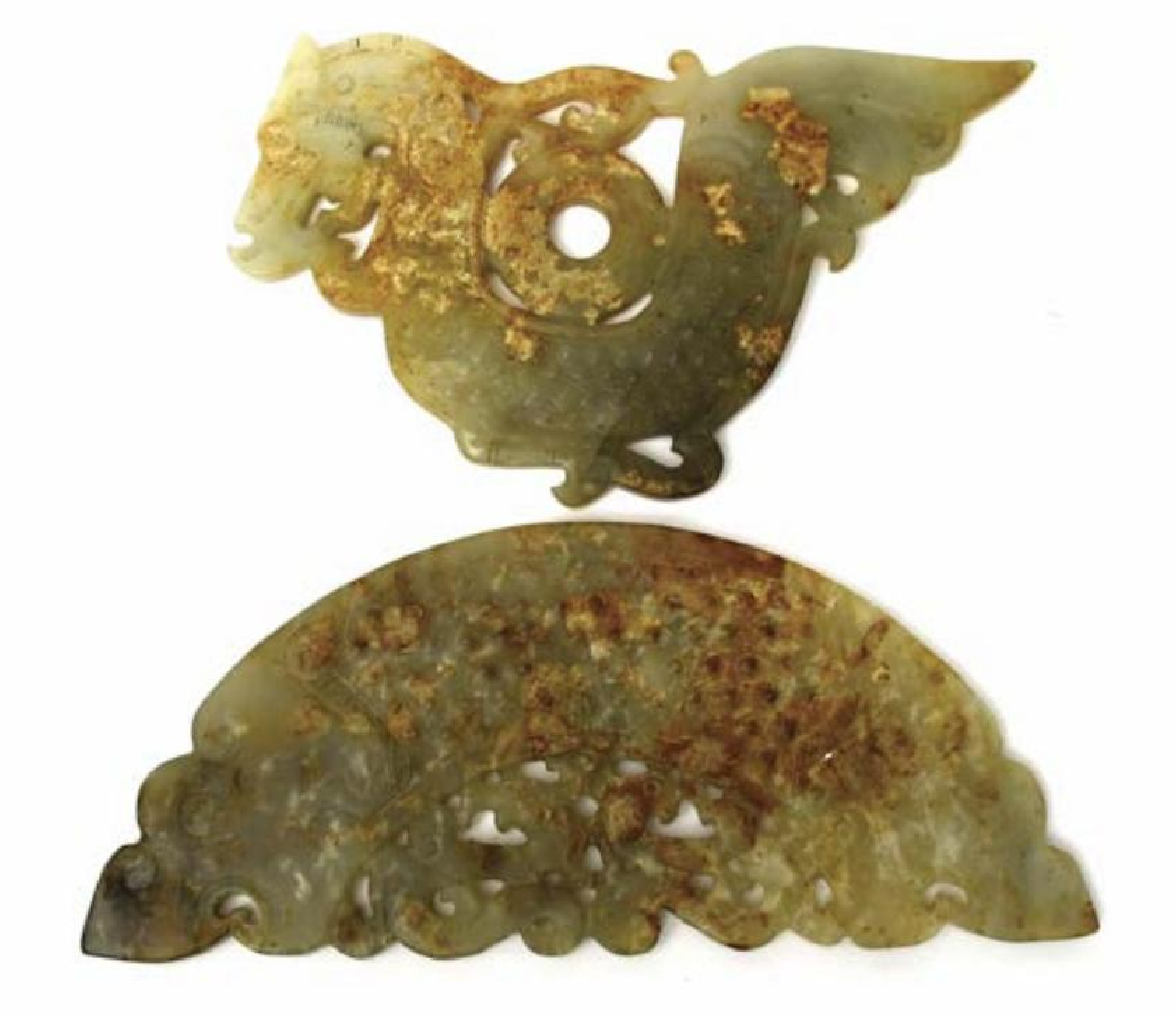
ASIAN ART



98

98. **A pair of Chinese blue and white moulded tea cannisters and covers,** early 20th Century, rectangular, the cover with painted bat motif, unsigned, 15.5cm. high (4)

Provenance: English private collection. **£80 - £120**



100

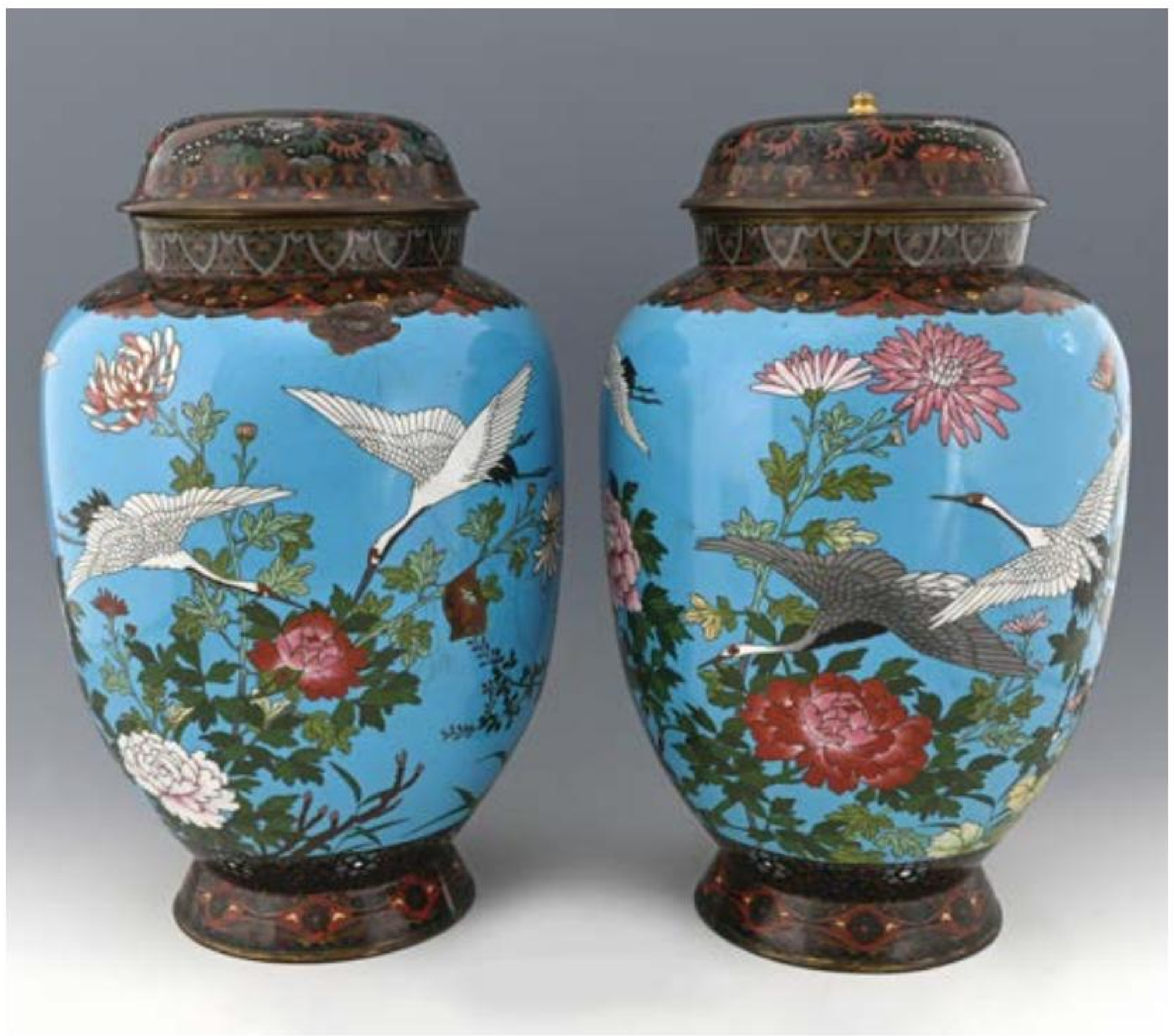
99. **A Chinese carved soapstone caved as a s bamboo shoot,** with carved characters to underside, a celadon jade cicada and a jade mythical beast carving, probably 20th century, unsigned, 6.5cm. high (3)

Provenance: Private English collection, acquired no later than the 1990s. **£100 - £200**

100. **Two Chinese celadon jade dragon carvings,** probably 20th century, unsigned, 21.5cm. wide (largest), (2)

Provenance: Private English collection, acquired no later than the 1990s. **£100 - £200**

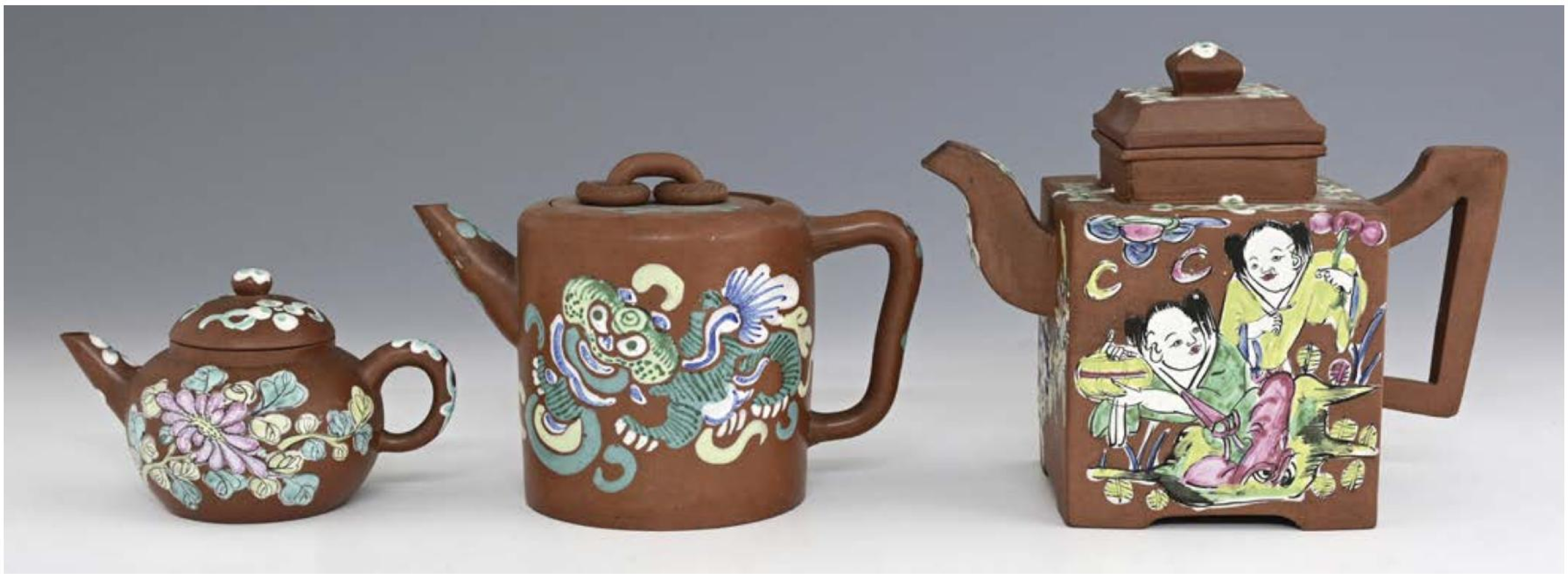
101. **Three Chinese Yixing (clay) teapots and covers,** late Qing dynasty, the largest of square section, a cylinder example, and a miniature ovoid example, all with enamel decoration featuring figures with fruit, a dragon and blossom, each with impressed Yixing Zisha seal marks, largest 14cm high (3) **£100 - £150**



102

102. **A large pair of Japanese cloisonné enamel jars and covers,** late 19th Century, baluster form, decorated with cranes flying past chrysanthemum flowers, unsigned, 42.5cm. high (4)

£80 - £120



101

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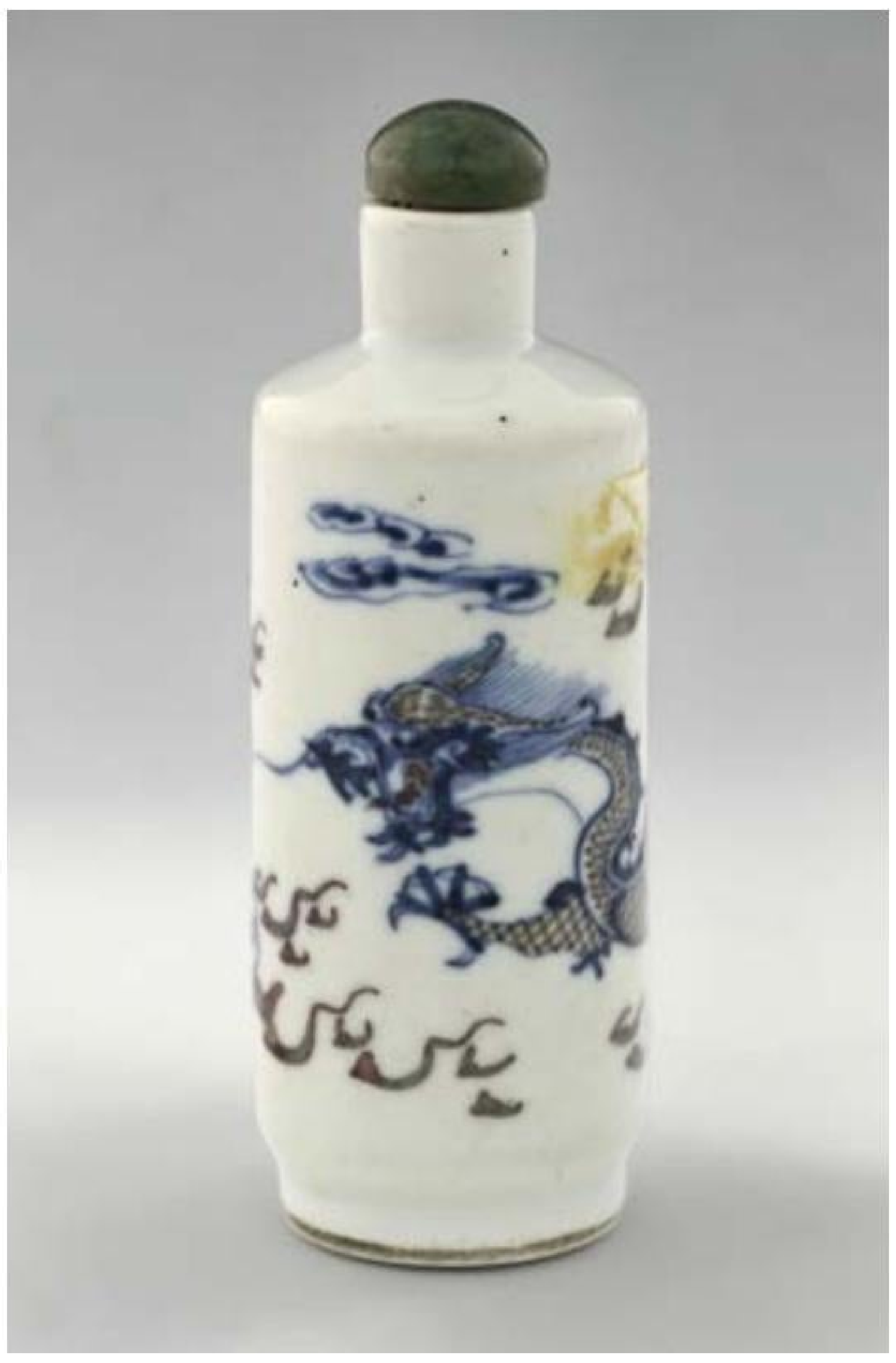
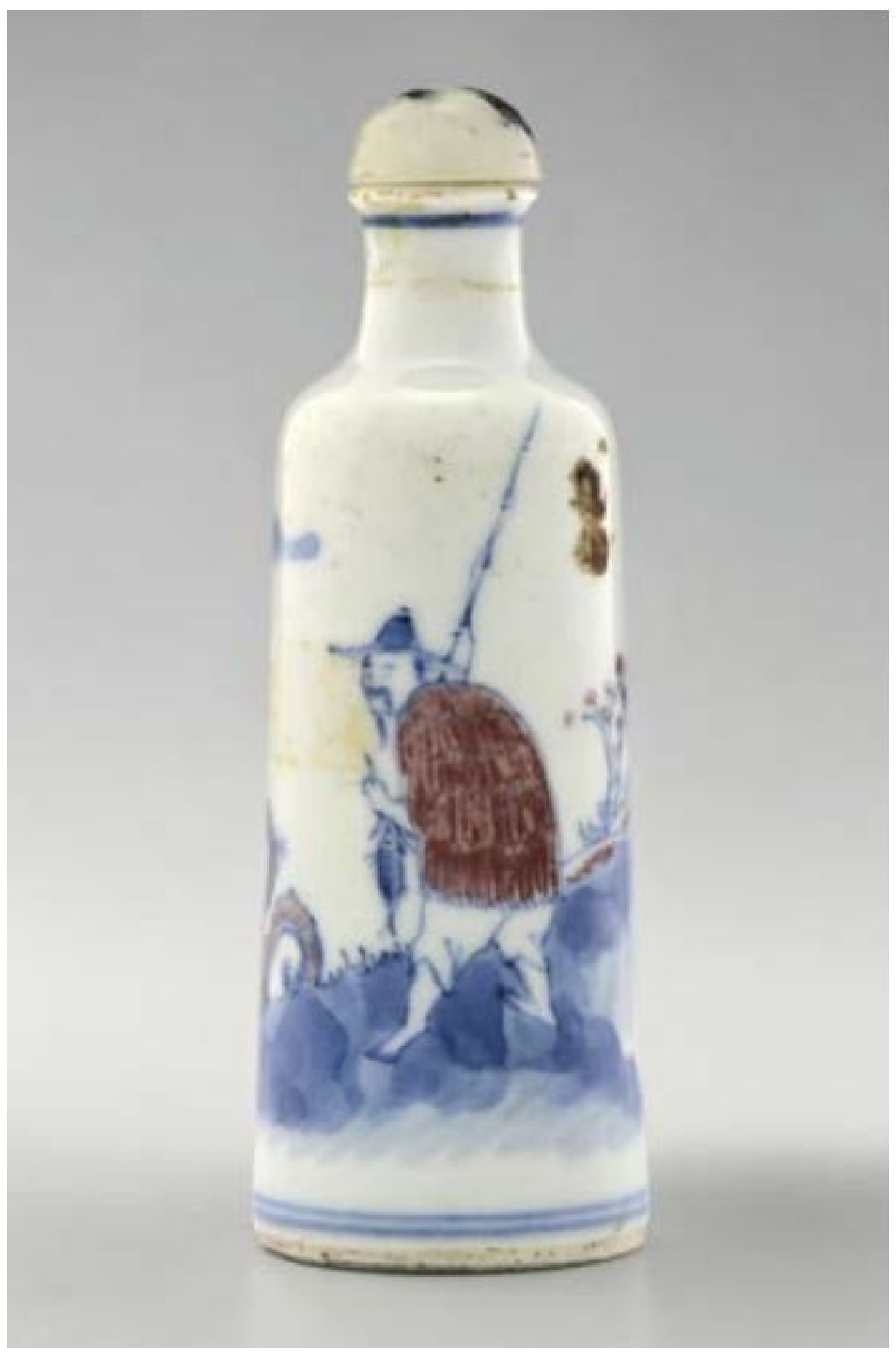


103

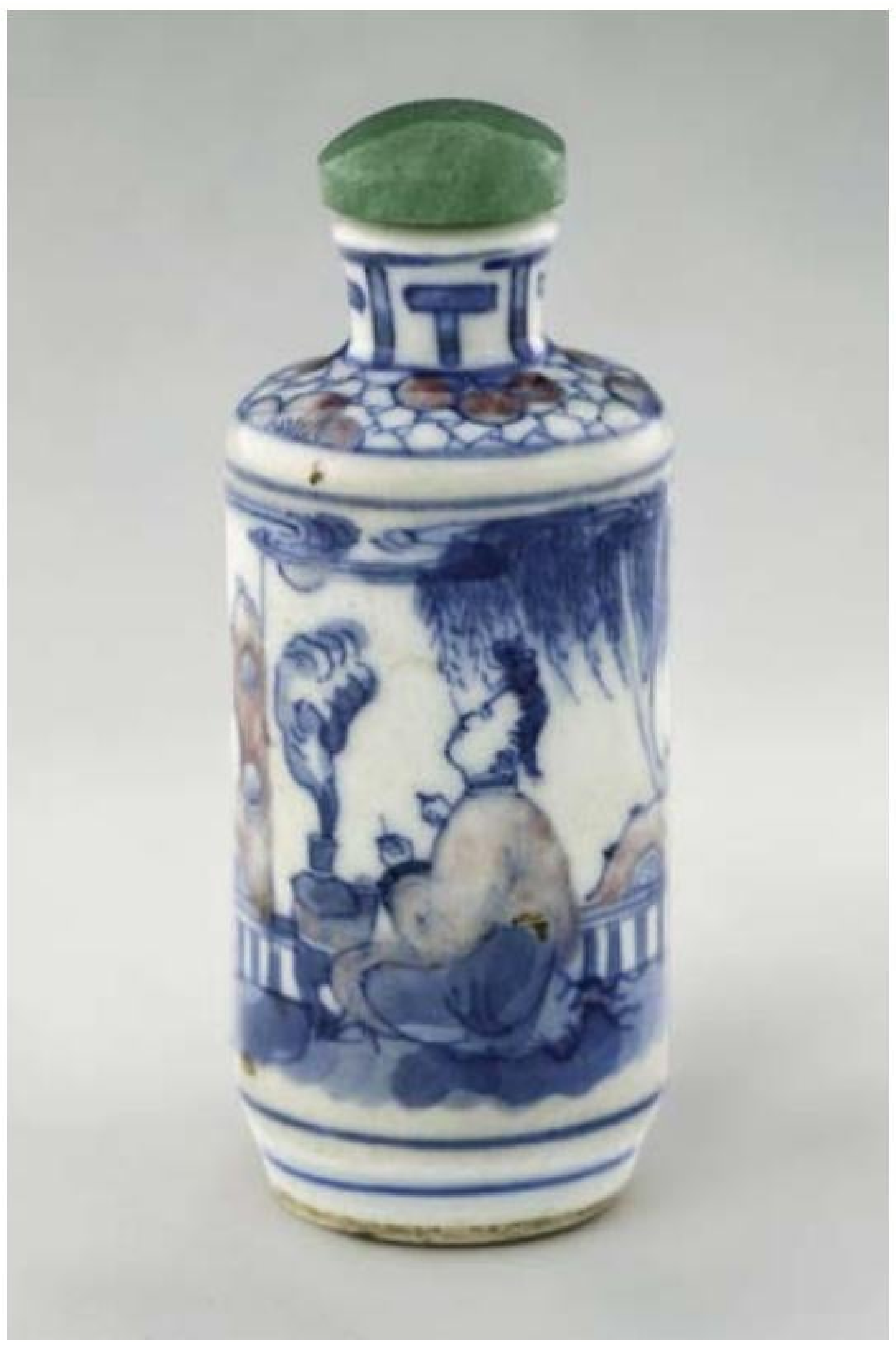
103. A Chinese copper red, blue and white porcelain snuff bottle, rouleau form, painted with a dragon amongst clouds, chasing a flaming pearl, jade type stopper, 8.5cm high **£250 - £350**

104. A Chinese blue and white snuff bottle, rouleau form, painted with an elder and boy in open landscape with mountains, cave and prunus, tigers eye stopper, 7.5cm high **£200 - £400**



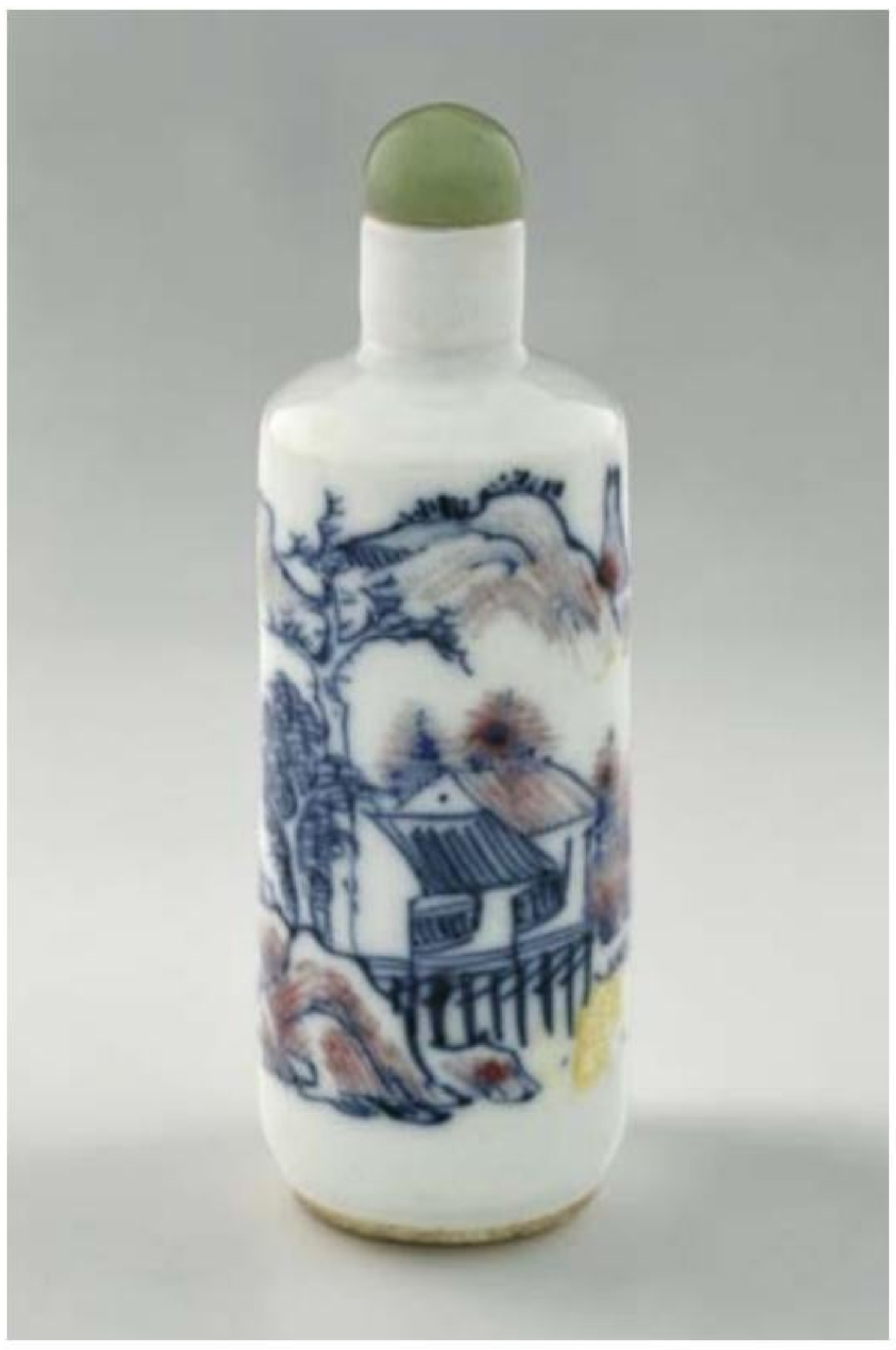
106

106. A Chinese copper red, blue and white porcelain snuff bottle, shouldered conical form, painted with a fisherman in landscape with gnarled root and moon and clouds, jade cabochon stopper, 8.5cm high **£300 - £500**



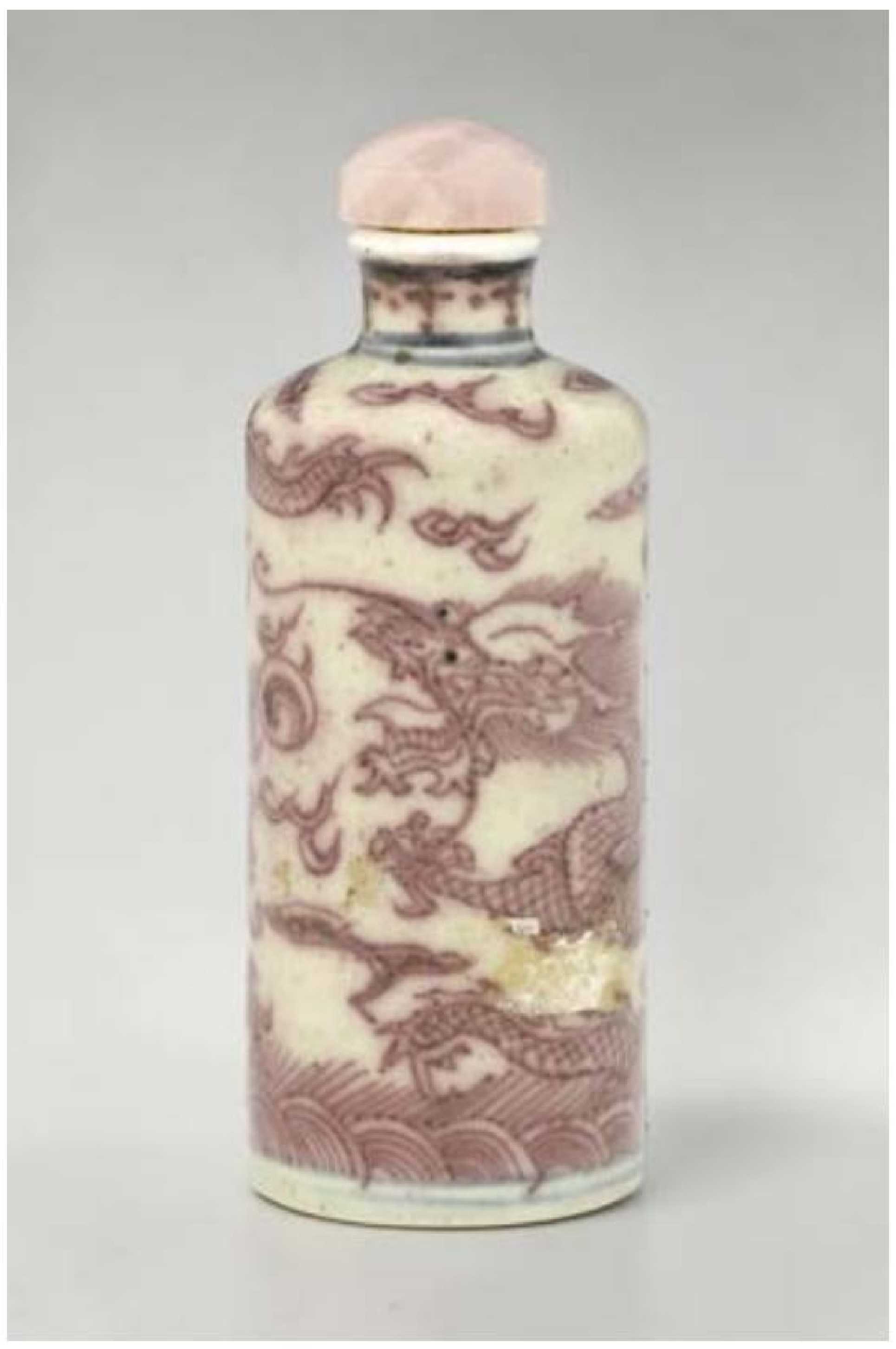
108

108. A Chinese copper red, blue and white porcelain snuff bottle, Yongzheng mark, rouleau form, painted in the round with courtly figures on a garden terrace, blow a band of crackled ice and prunus blossom, jade type stopper, 8.5cm high **£300 - £500**



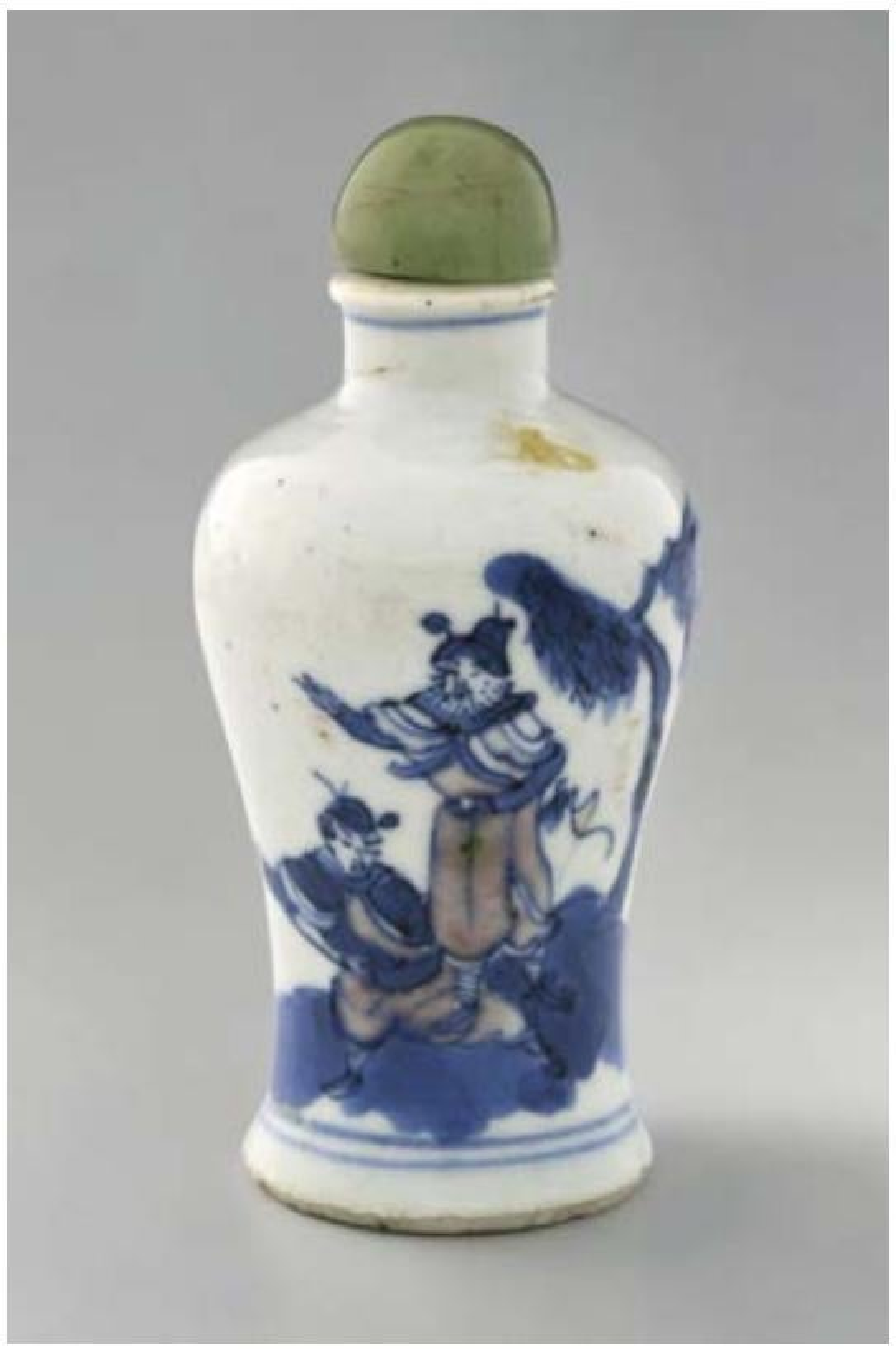
105

105. A Chinese copper red, blue and white snuff bottle, rouleau form, decorated in the round with a mountain landscape scene of house and pine trees, jade cabochon stopper, 8.2cm high **£200 - £400**



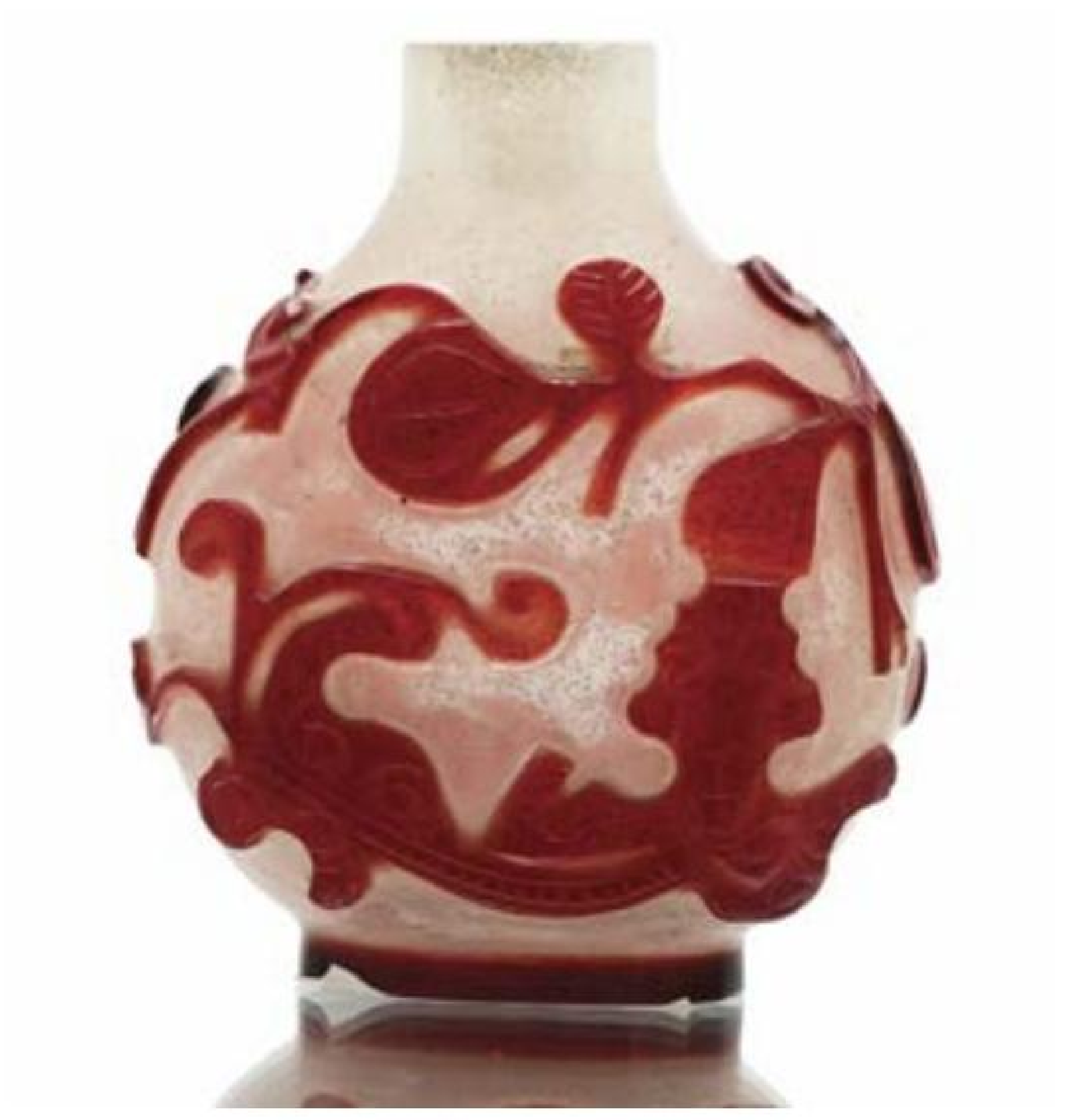
107

107. A Chinese copper red, blue and white porcelain snuff bottle, rouleau form, decorated with two dragons and pearl amonsgt clouds, rose quartz stopper, 8cm **£300 - £500**



109

109. A Chinese copper red, blue and white porcelain snuff bottle, Yongzheng mark, inverse baluster form, painted with man and attendant beside a pine tree on a rocky outcrop, between concentric ring bands, with a jade cabochon stopper, 8cm high **£400 - £600**



110

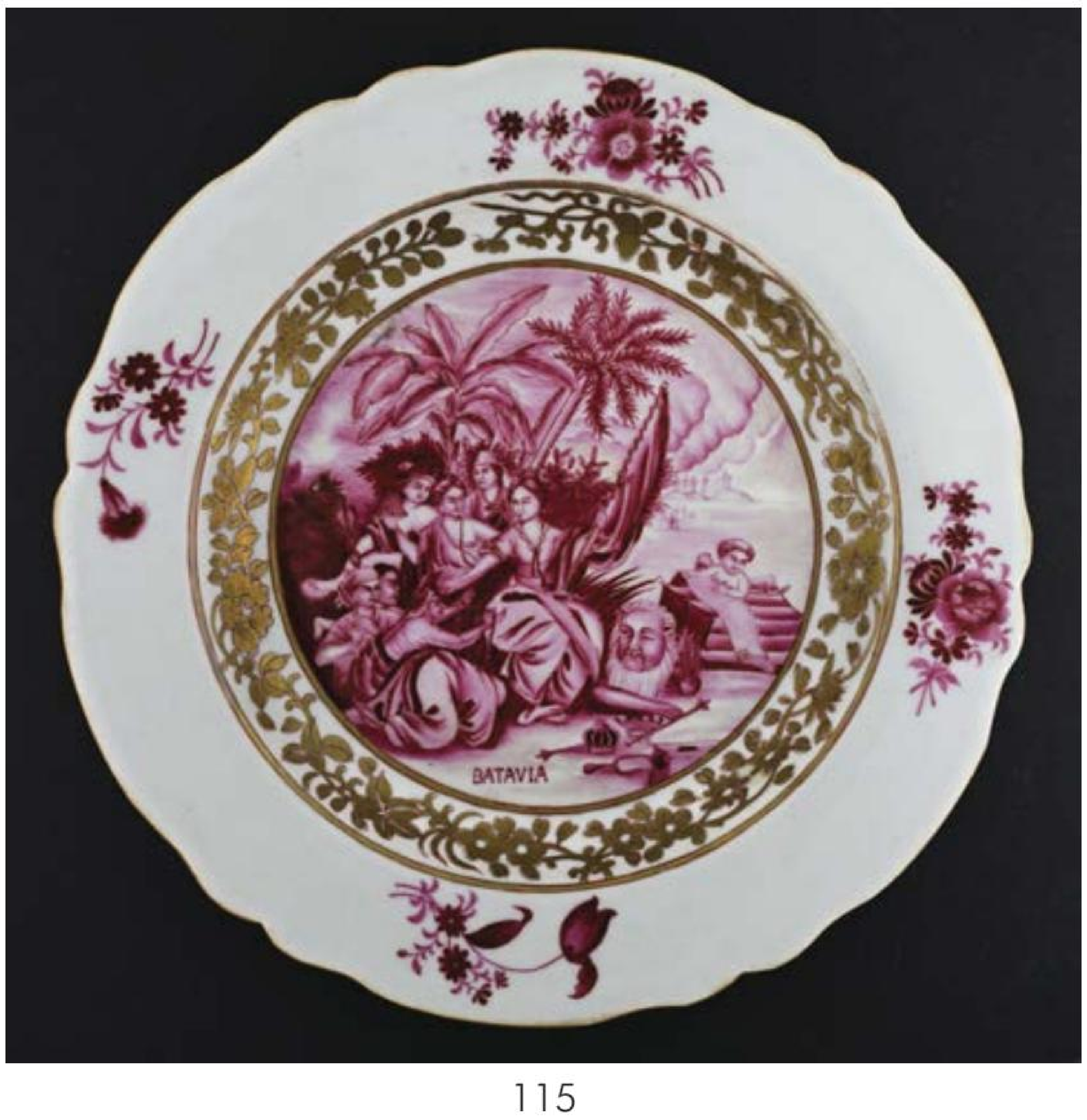
110. A Chinese cameo glass snuff bottle, Qianlong style, probably Peking, moonflask form, carved with lizard type creatures and fruiting peach branch, 5.8cm **£300 - £400**

111. A Chinese cameo glass snuff bottle, Peking, moonflask form, red over opaque flecked, carved with horses beneath pine and willow, with lions mask and ring handles, 6cm high **£300 - £500**

112. A Japanese baluster vase, Meiji Period (1868-1912), painted in coloured enamels with a bird of prey and other birds with realistic plumage in flight in a river landscape amongst pink flowering blossom, signed, 37cm high **£60 - £100**

113. A Japanese gilt porcelain tea bowl, underglaze blue six character Dai Nippon mark, Eiraku style, Kyoto type red coral ground painted with flaming pearl motifs in a foliate scroll ground, 6cm diameter **£30 - £50**

114

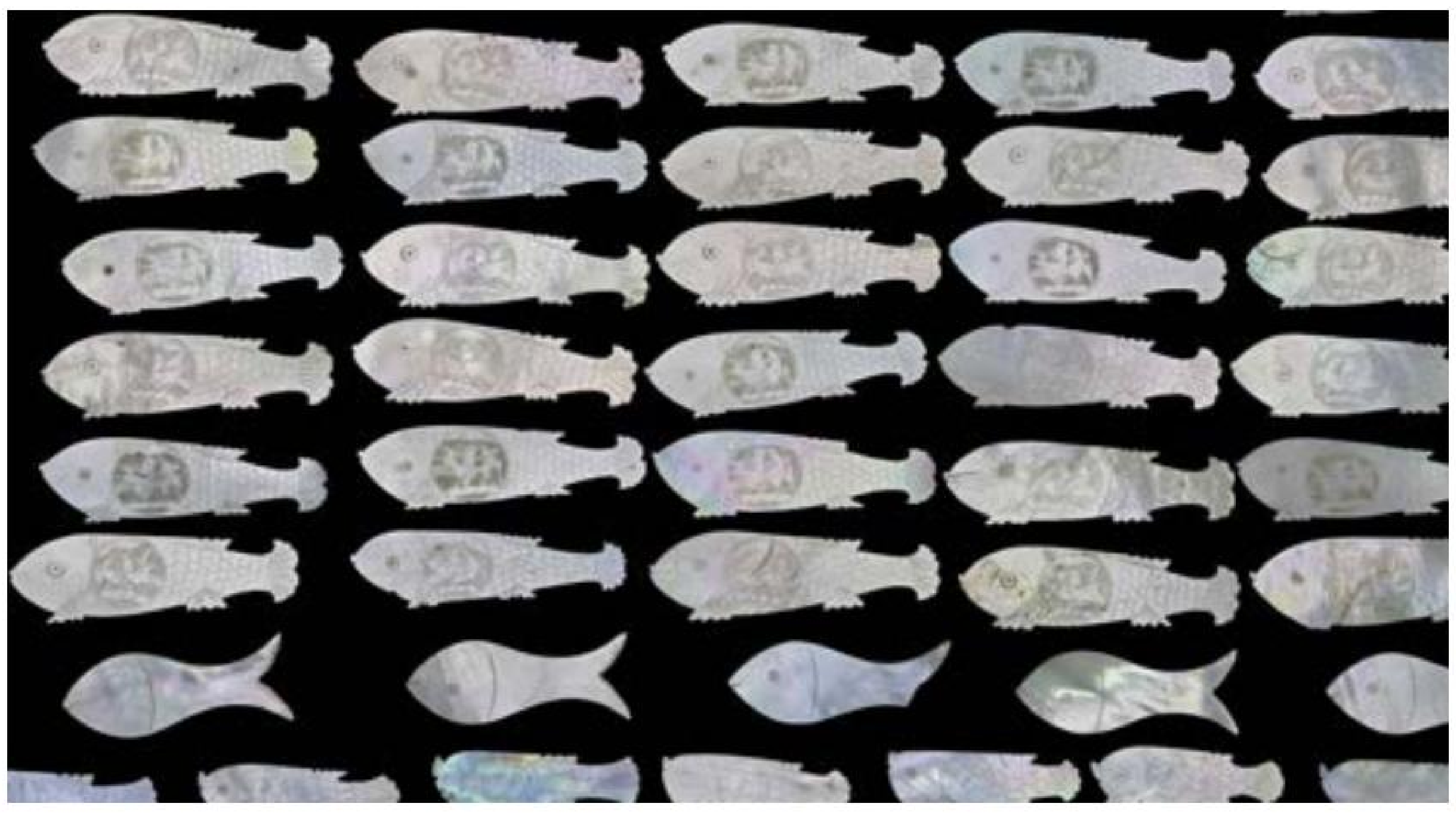


115

114. A Chinese Imperial yellow-ground dish, six-character blue Yongzheng mark within a double blue circle, 20.5cm diameter **£100 - £150**

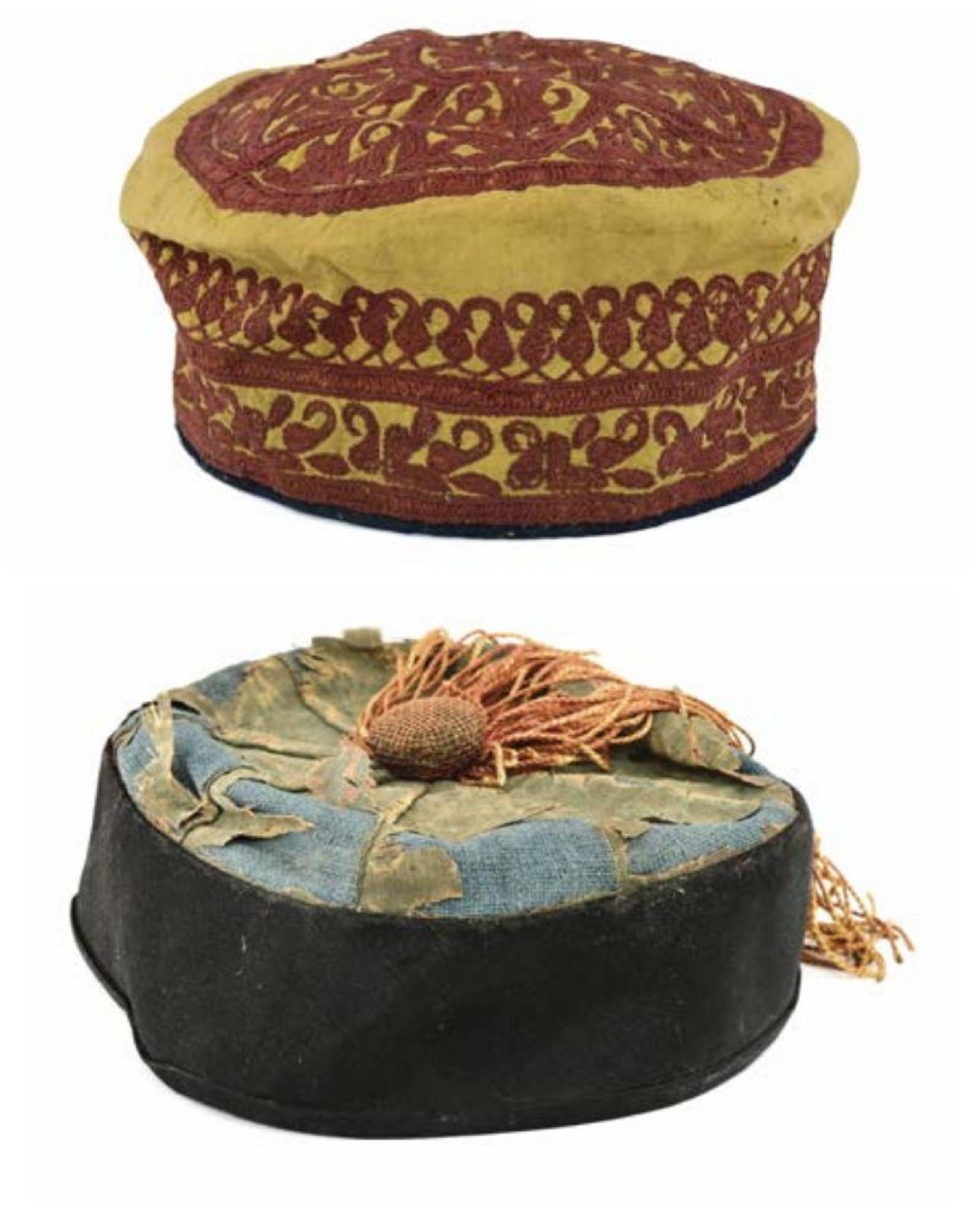
115. A Chinese famille rose Batavia plate, circa 1750, painted en camaieu with an allegorical scene commemorating the Dutch East India Company's trade agreement with Batavia, monochrome puce, within a gilt peony border, the rim with floral sprigs and ogee edge, 23cm diameter **£300 - £500**

116. A large collection of Chinese mother of pearl gaming counters, of various shapes and sizes, in part sets, engraved with garden temples, animals and figures within foliated and geometric borders **£100 - £200**



117

117. A large collection of Chinese mother of pearl fish shaped gaming counters, of various sizes and designs, each engraved with scales or features and cartouches **£100 - £200**



118

118. Two Imperial Chinese embroidered silk hats, 19th century or earlier, including a yellow ground and red thread hat, together with a Mandarin cap, black bordered with damask panels and red tasseled bobbin, 16cm diameter (2)

Provenance: Private English family collection, acquired reputedly from the Summer Palace, Beijing, during the 1860 Second Opium War **£100 - £200**

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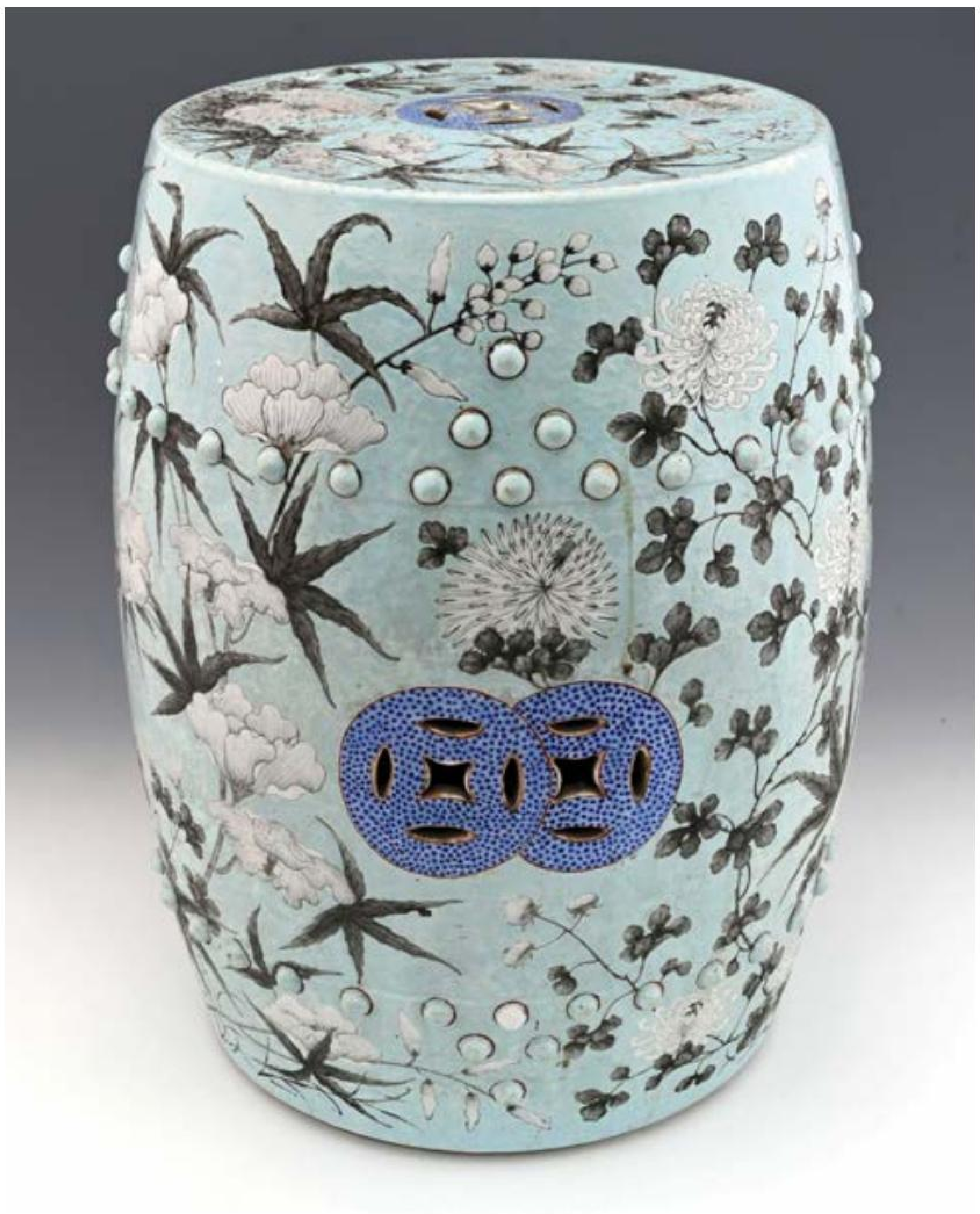
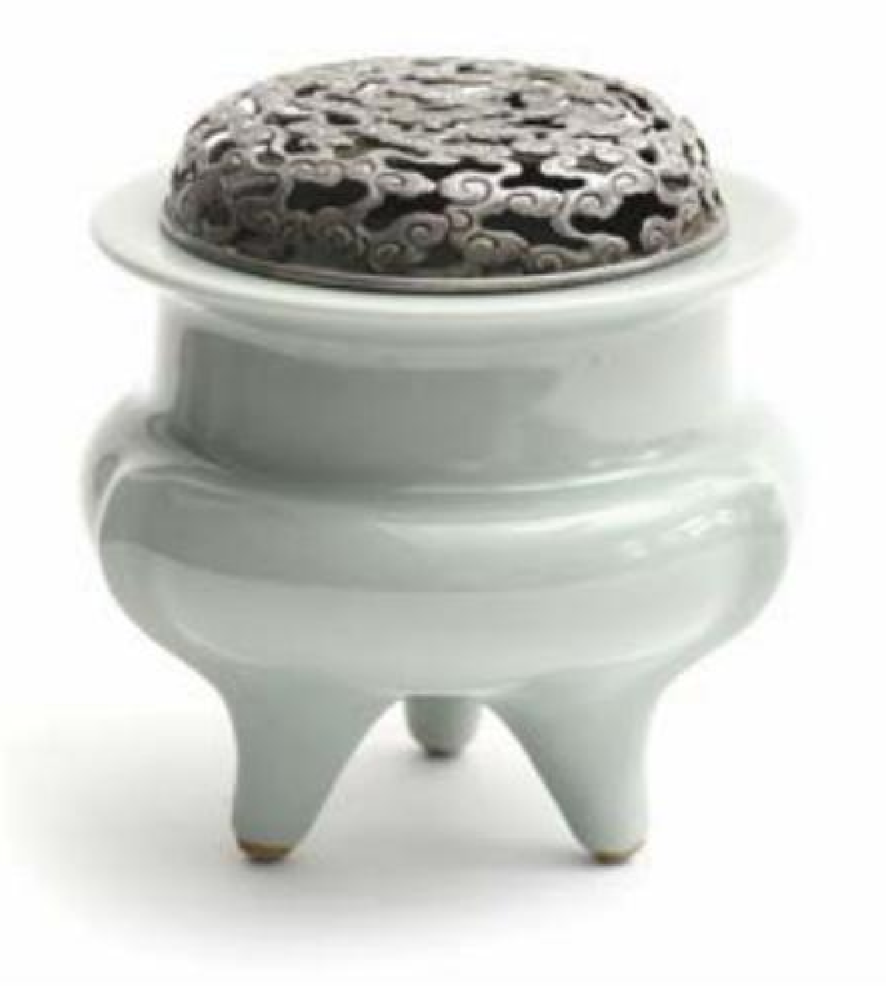


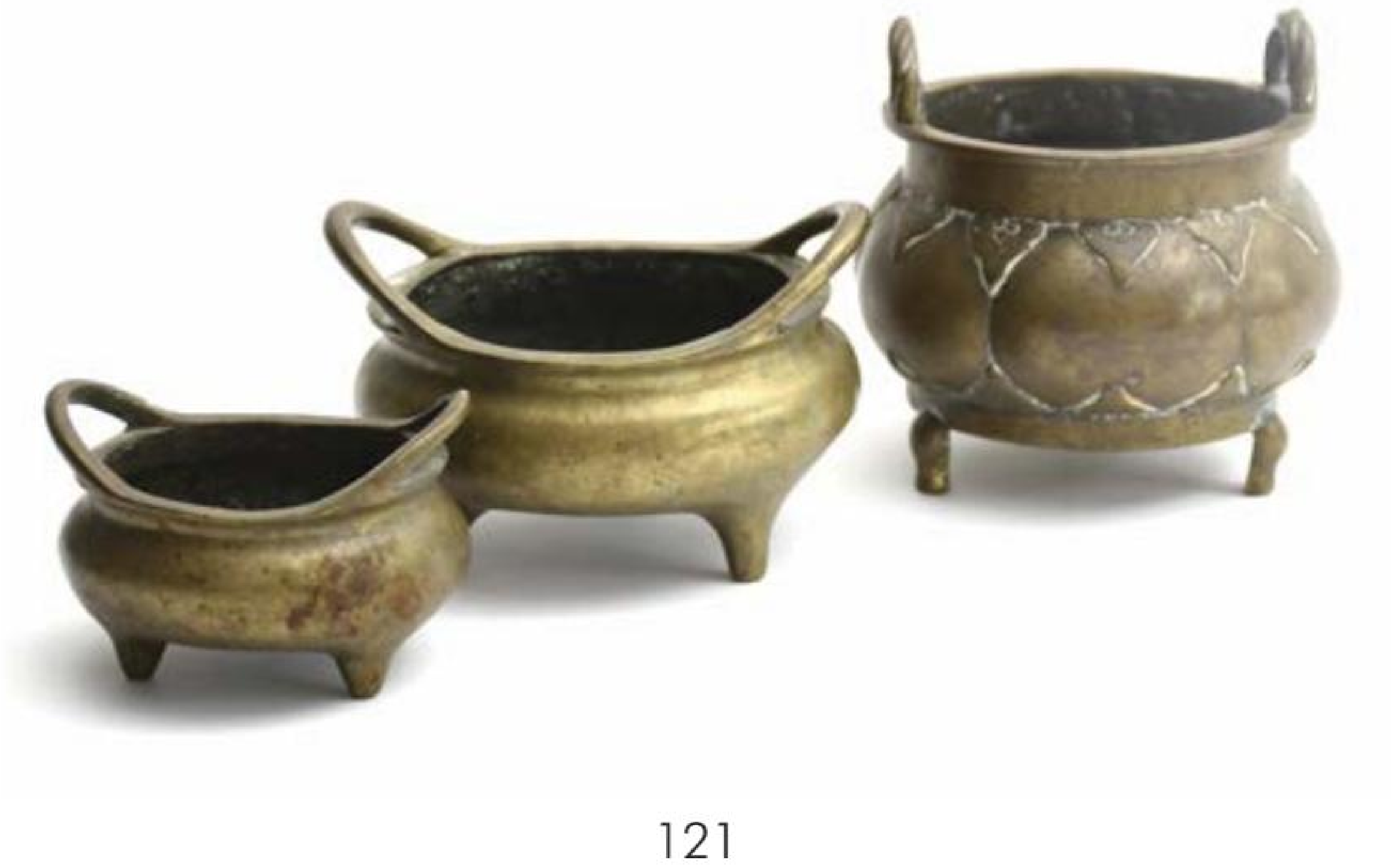
119

119. **A Chinese porcelain garden seat,** Qing dynasty, 19th Century, of barrel form, reticulated seat and side panels, celadon glaze, moulded dimples, painted with trailing chrysanthemum, 48cm high
£400 - £600



120

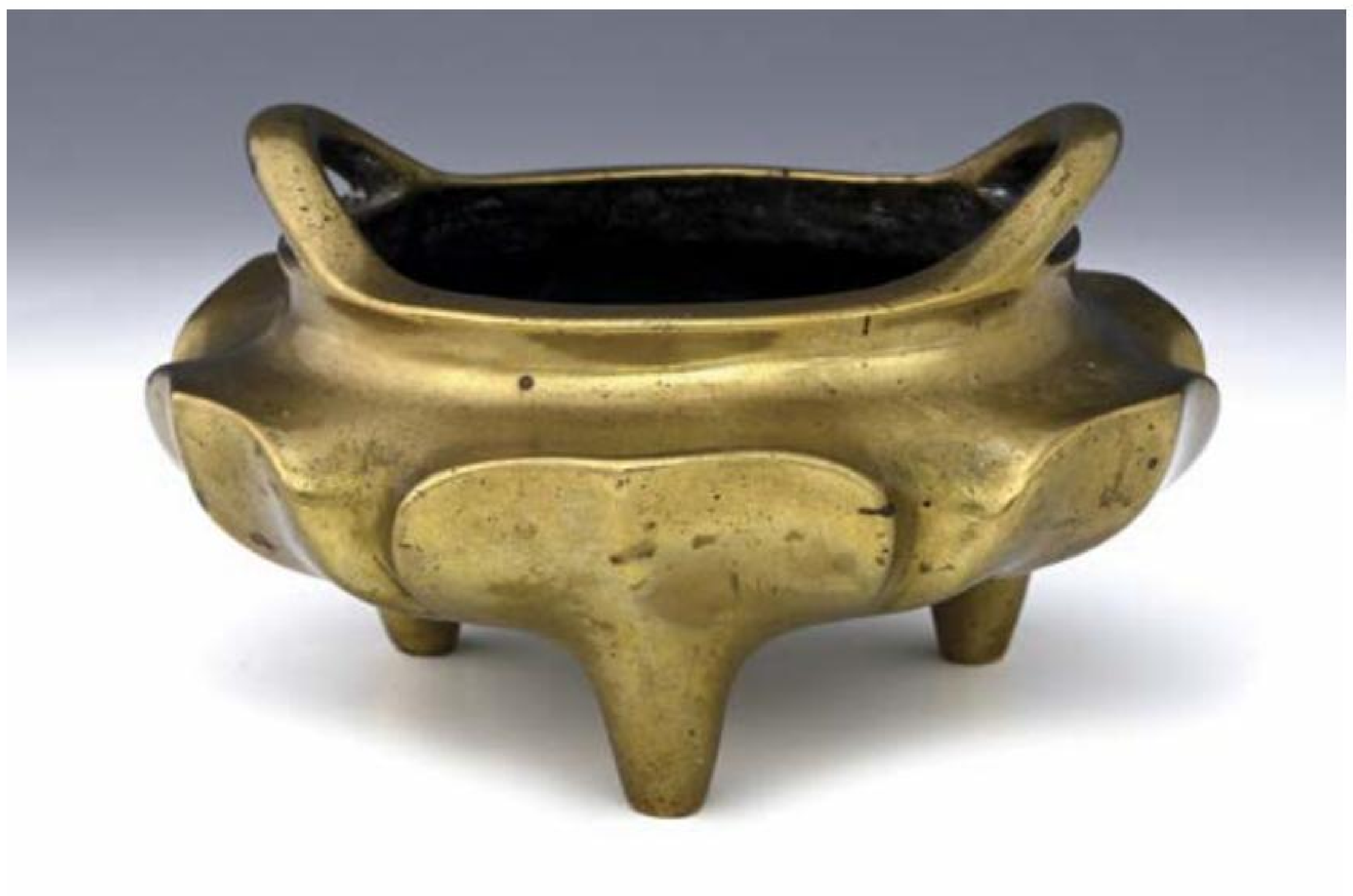
120. **A Japanese celadon tripod censer with silver pierced cloud cover,** early 20th century, impressed oval mark to censer 12.5cm. high (2) **£100 - £150**



121

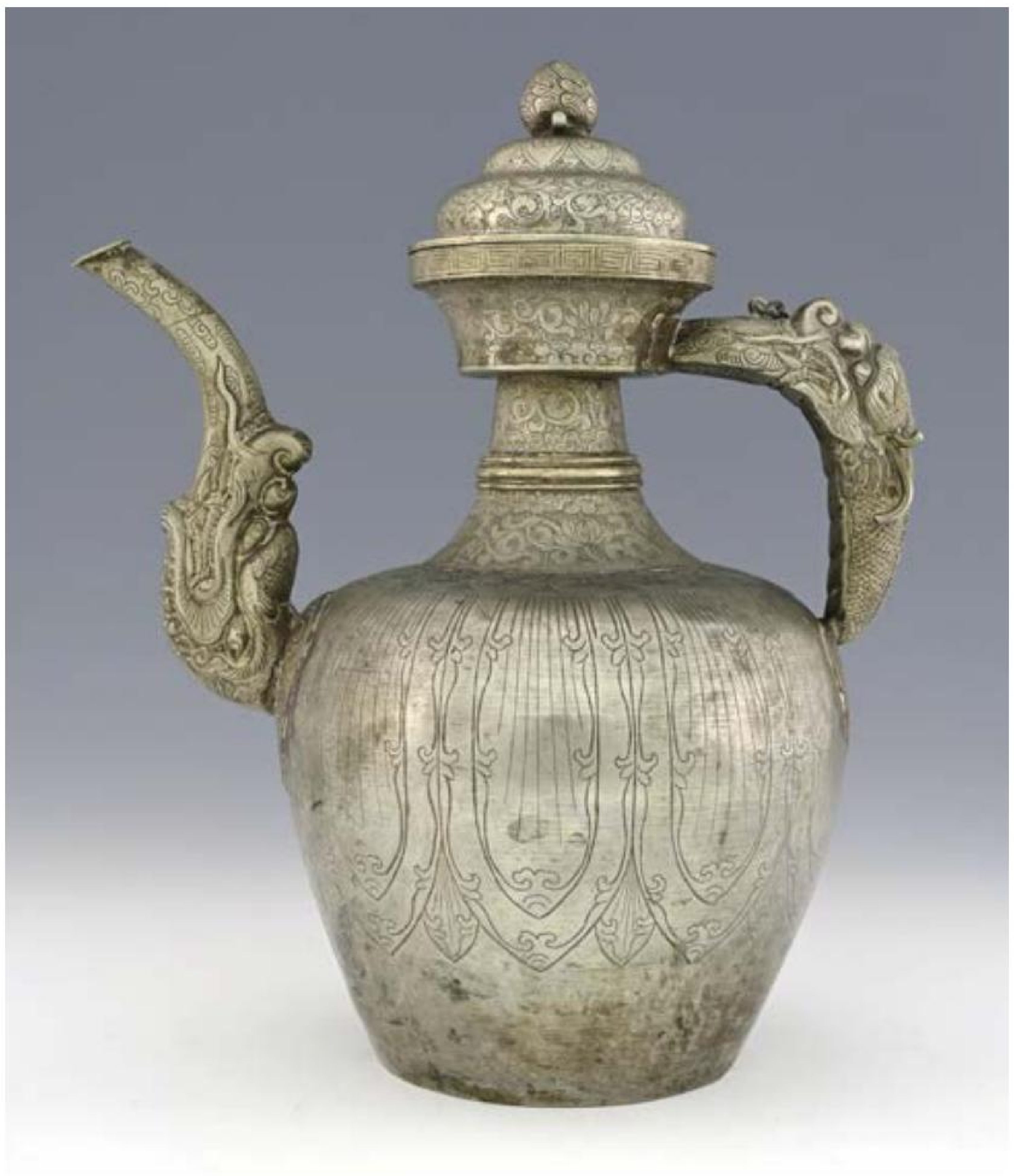
121. **Three graduated Chinese bronze censers,** 19th/20th Century, each with cast design, on tripod feet, cast mark to largest 11cm. high (ttalest), (3)

Provenance: Private English collection, acquired no later than the 1990s. **£100 - £200**



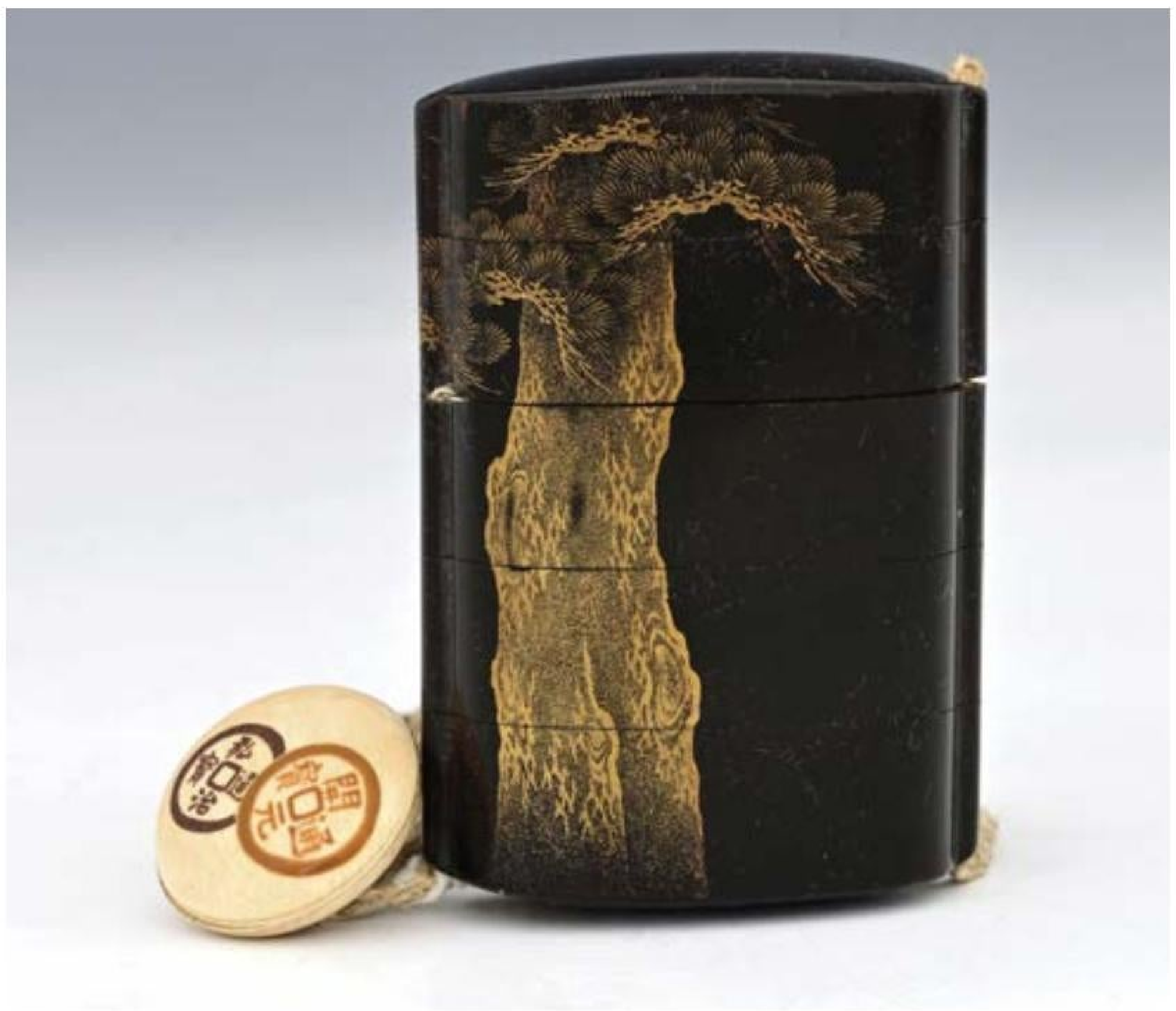
122

122. **A Chinese bronze censer,** with arched handles, scalloped sides, tripod feet, seal mark to the underside, 9cm high, 16cm diameter
£80 - £120



123

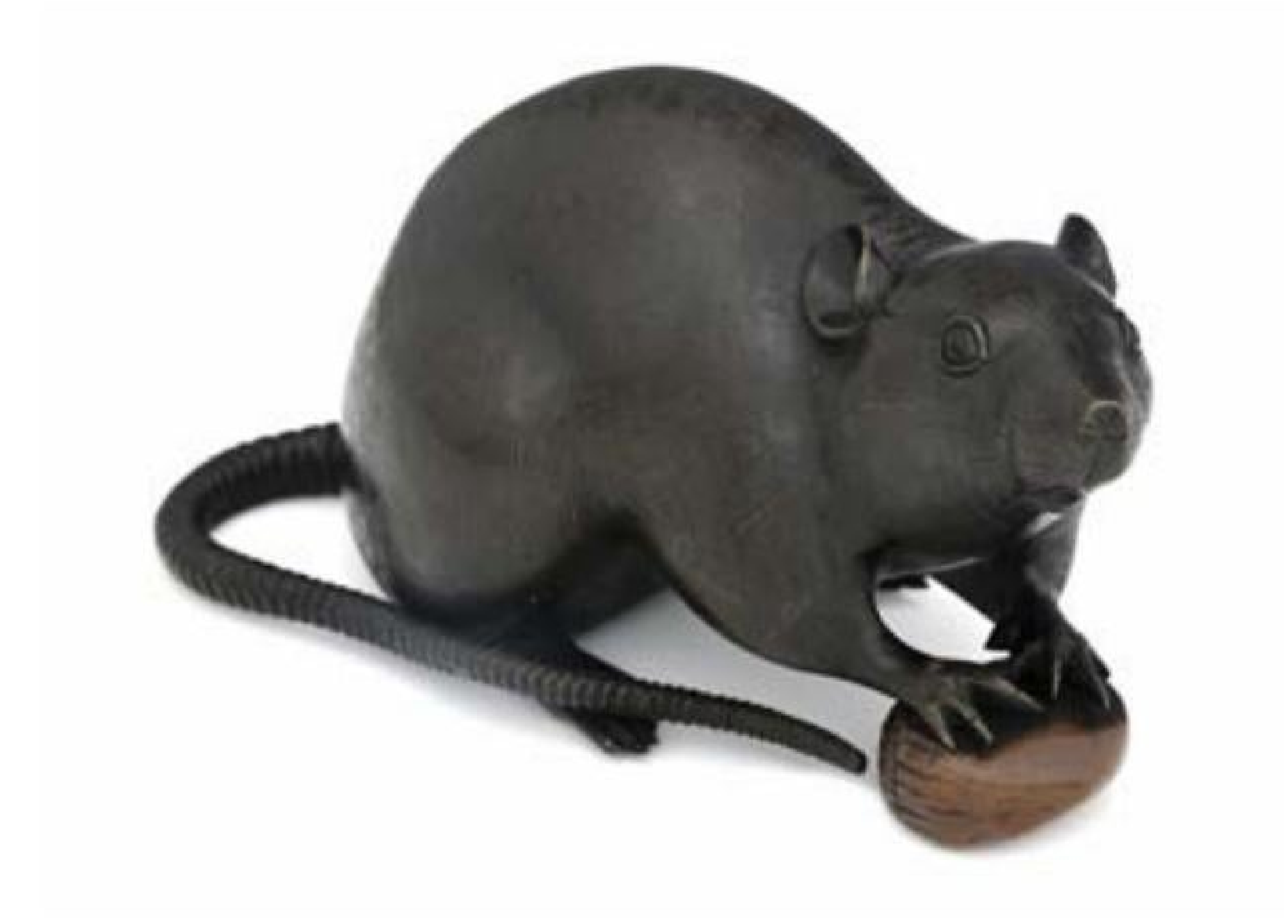
123. **A Sino Tibetan ritual ewer,** silvered copper, shouldered form with stepped and domed top, the zoomorphic handle and spout embossed in relief as dragons heads with open mouths, chased and incised foliate scroll and lappet bands, peach finial, 31.5cm high
£80 - £120



124

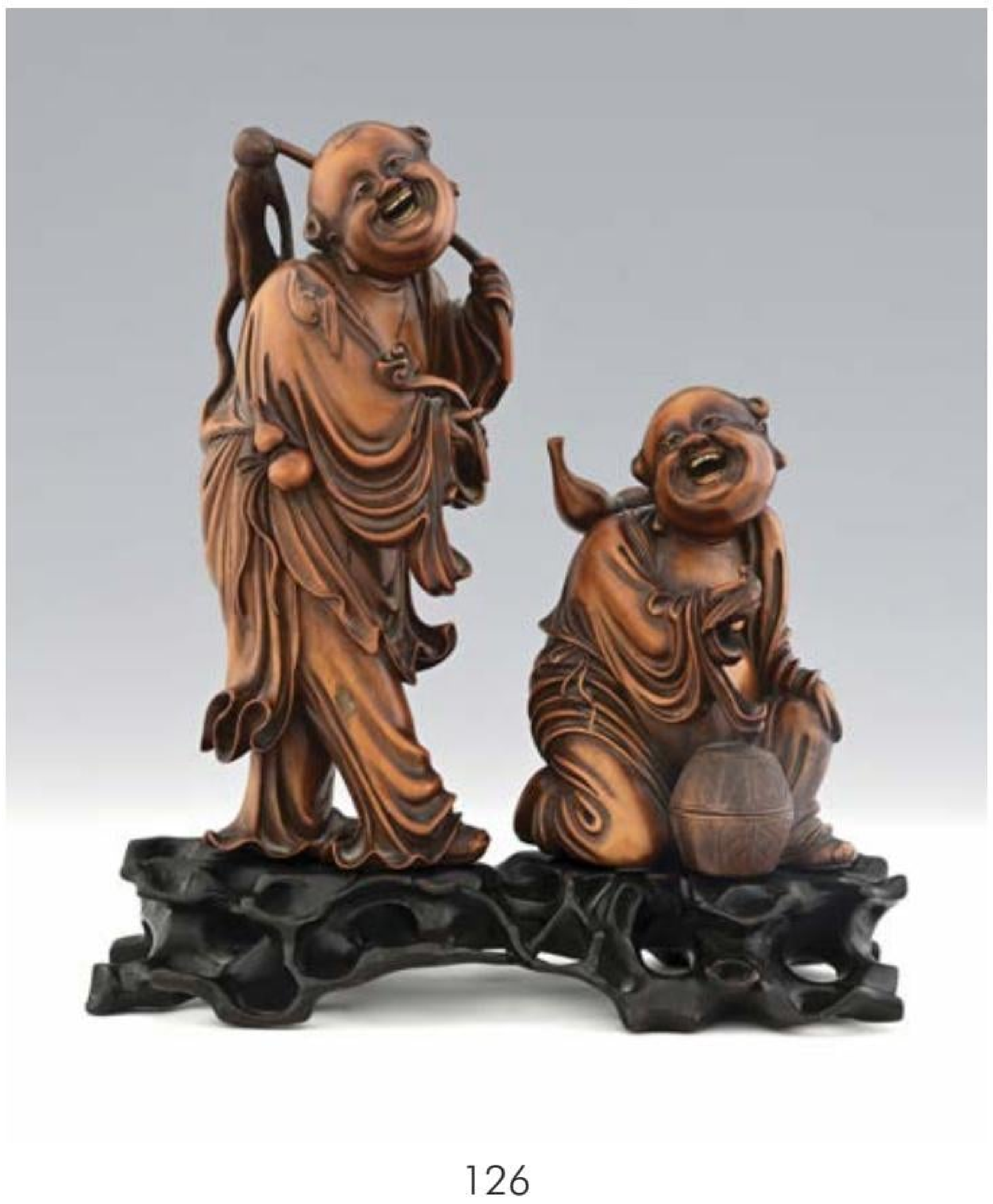
124. A Japanese maki e lacquered four-case inro, signed Hasegawa Shigeyoshi saku with Harisha red pot, Edo, 19th century, decorated with a pine tree on a black ground, nashiji interiors, on a rope string with coral bead ojime and an ivory manju netsuke, 7.5cm long.

Note: Ivory Exemption Certificate No.N8F1XSF5 **£400 - £600**



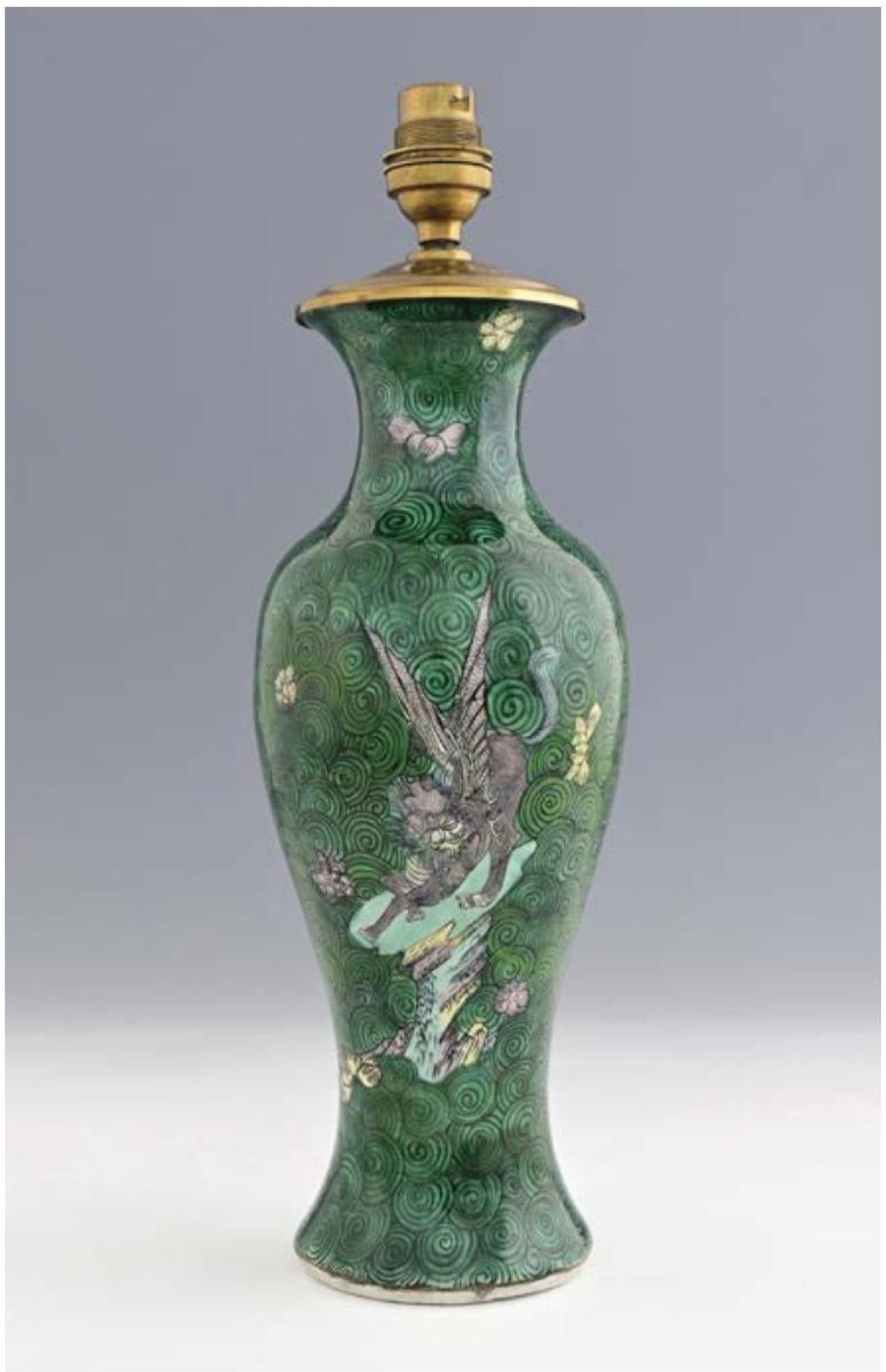
125

125. A Japanese bronze figure of a rat, Meiji, realistically modelled with paws resting on a nut, stamped signature seal, 19cm long **£300 - £500**



126

126. A Chinese carved hardwood figure group of Liuhai and attendant, probably Huangyangmu boxwood, modelled as two characterful happy Buddha figures, on a reticulated rusticated stand, the teeth highlighted in bone, and set with cabochon eyes, 22cm high **£150 - £250**



127

127. A Chinese famille verte vase, inverse balsuter form, painted with winged dragon dogs or pixiu, within a green ground of concentric scrolling wave motifs, punctuated with lotus flowers, later metal mount for a lamp, ceramic 30cm high **£100 - £200**

128. A 20th century Chinese soup tureen and cover on stand, twin handled lobed bombe form, painted in the famille rose style with galleons, 36cm long **£100 - £200**

129. A large Japanese bronze jardiniere, lobed and shouldered form, applied with high relief birds on branches, including peacocks and pheasants, below a geometric honeycomb and floral rosette rim, 51cm diameter, 32cm high **£150 - £200**

130. A Chinese iron red and gilt decorated altar vase and cover, inverse baluster jar form, painted with Oriental pheasants in prunus branches, blue concentric ring mark, 38cm high **£500 - £800**

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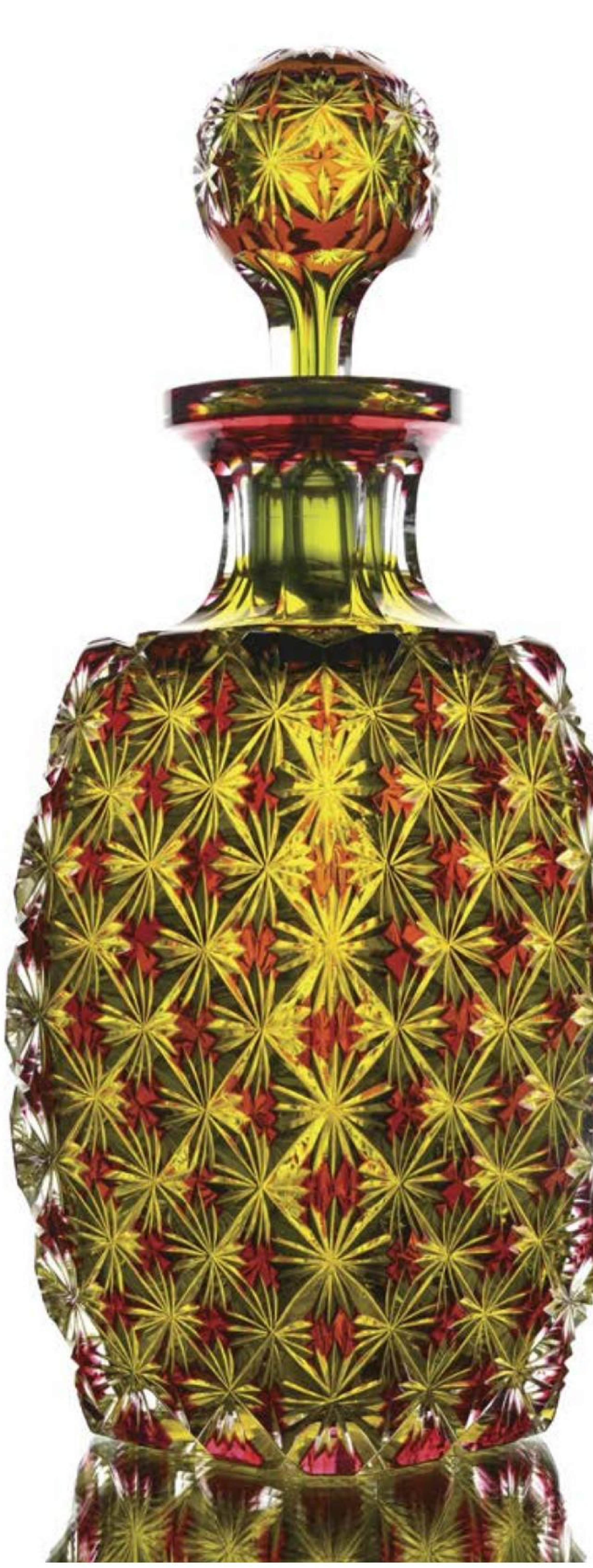
ART GLASS



131

131. Mount Washington Glass Company, an American Brilliant Period flashed and cased ruby over amber glass bottle and stopper, circa 1880, bowed square section with a daper pattern of incuse cute rosettes, 24.5cm high **£1,000 - £1,500**

132. A large Victorian Neoclassical engraved wine glass, possiby James Powell and Sons, Whitefriars, or Richardson, Stourbridge, circa 1860, the large rounded bowl etched with honeysuckle, torch and palmette motifs, on a hollow slice cut inverse baluster stem with bladed merse knop, on a conical foot of concentric beading, 20.7cm high **£80 - £120**

133. James Powell and Sons, Whitefriars, an etched ruby bowl wine glass, circa 1860, model 1027, the rounded bowl engraved with stars below a foliate band of leafy vines, on a colourless stem and foot, 12.5cm high **£40 - £70**

134. James Powell and Sons, Whitefriars, a Revivalist facet cut wine glass, from service 1210, circa 1860, the ogee bowl with a band of mitre cuts above panel and faceted stem, on a plain conical foot, 12.8cm high

Note: this glass design is illustrated in the 1860s James Powell catalogue, see Evans, W, 1995, Whitefriars Glass, Museum of London, p.254, plate 355 **£50 - £100**

135. An Aesthetic Movement, Northwood engraved Champagne glass, circa 1880, the optic ribbed bowl decorate with Egyptian Lotus Flower and bud motifs, on an inverse baluster stem and plain foot, 11cm high **£30 - £50**

136. An Aesthetic Movement Sourbridge glass Northwood engraved claret jug, circa 1870, pedestal slender ovoid form, etched with intelocking fern and floral festoon design, with applied handle and star cut foot, 33cm high **£40 - £70**

137. An Art Nouveau design glass panel, painted with a classically draped maiden in a river landscape, 43 by 64cm, framed **£100 - £150**

138. Harry Powell for James Powell and Sons, Whitefriars, a set of six Arts and Crafts glass liqueur glasses, circa 1870s, from the 'Inexpensive Household Service', plain rounded bowls on simple cylinder stems, 8.5cm high (6)

See: Evans, W, et al. 1995, Whitefriars Glass, Museum of London, p.261, pl.375 for an illustration of the design in a contemporary sales catalogue **£40 - £70**

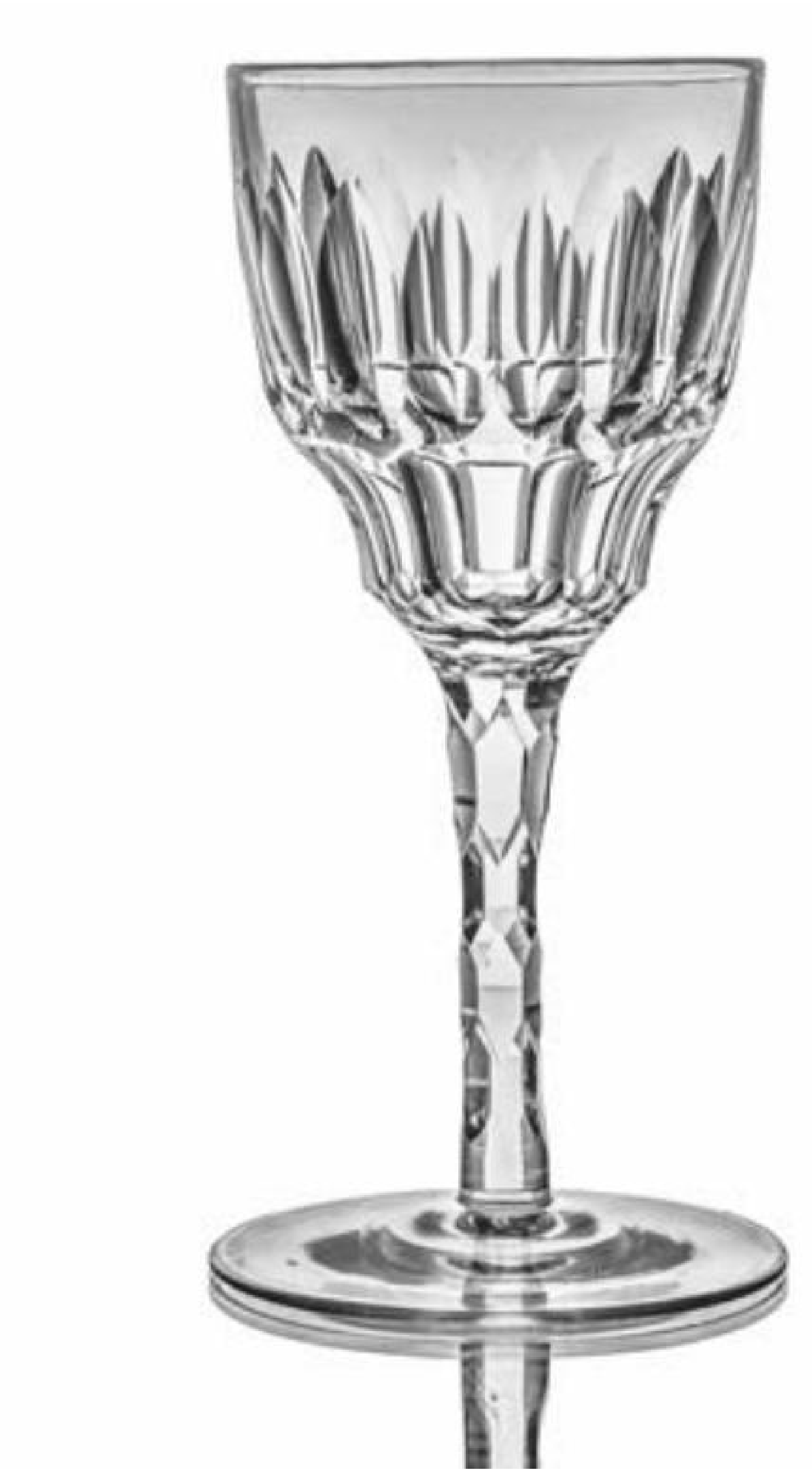
139. An Arts and Crafts glass claret jug, circa 1880, probably James Powell and Sons, Whitefriars, footed moonflask or clockface form with applied loop handle, decorated with a chrysanthemum form rosette of concentric mitre cut rings to each side and central radiating star motif, notched drip collar and hollow ball stopper, 28cm high **£50 - £80**

140. Harry Powell for James Powell and Sons, Whitefriars, a set of four facet stem cut wine or claret glasses, model 2604, of Neoclassical revival form with bands of lens cutting to the rim and foot, 16cm high (4)

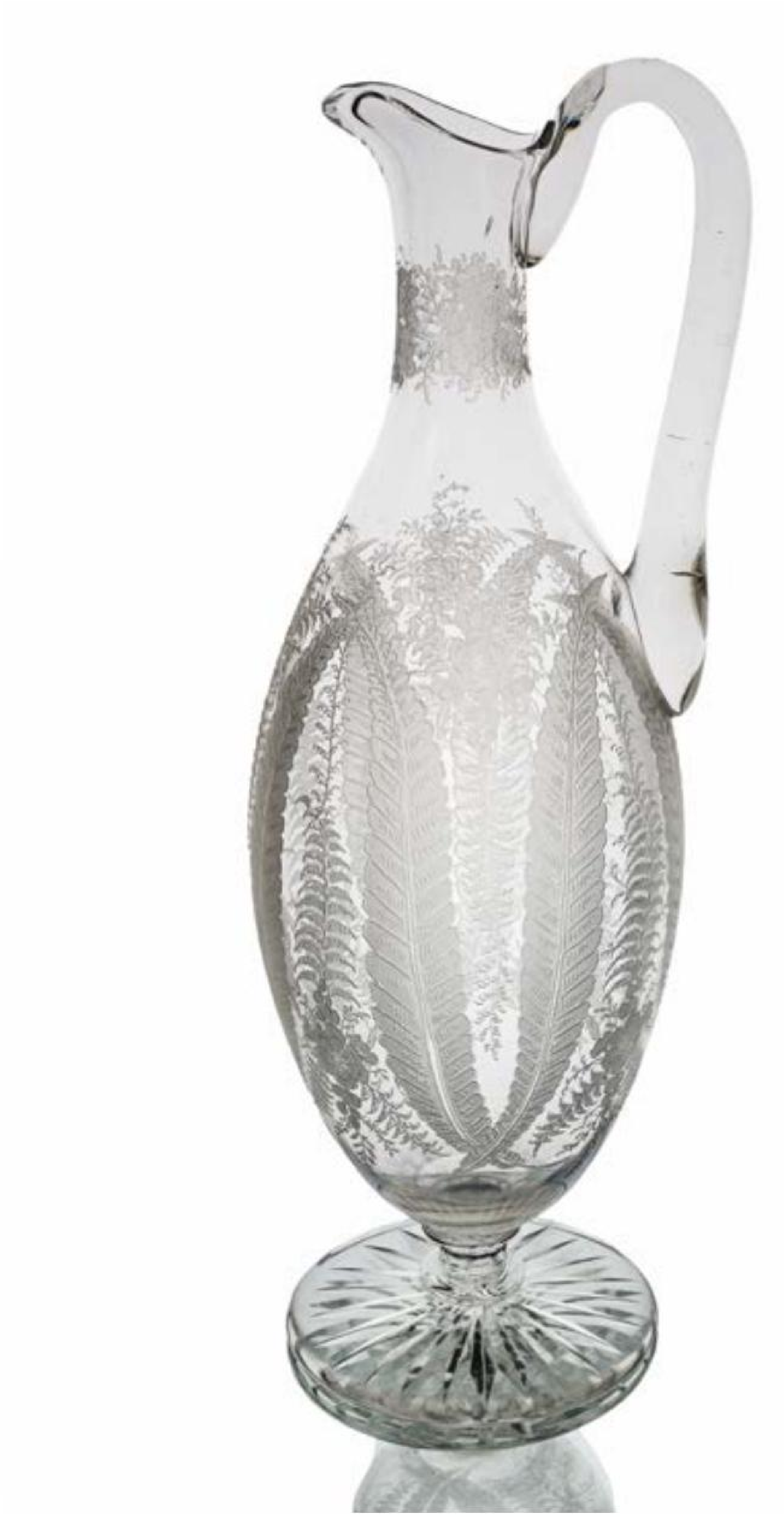
Note: to cater for the more traditionally minded clientele of Whitefriars, this service was illustrated in the 1931 catalogue, having been in production since the turn of the century or before. **£70 - £100**

141. Harry Powell for James Powell and Sons, Whitefriars, an Arts and Crafts glass beaker vase, circa 1900, optic ribbed wrythen bands, four dimples to the sides, 11.7cm high

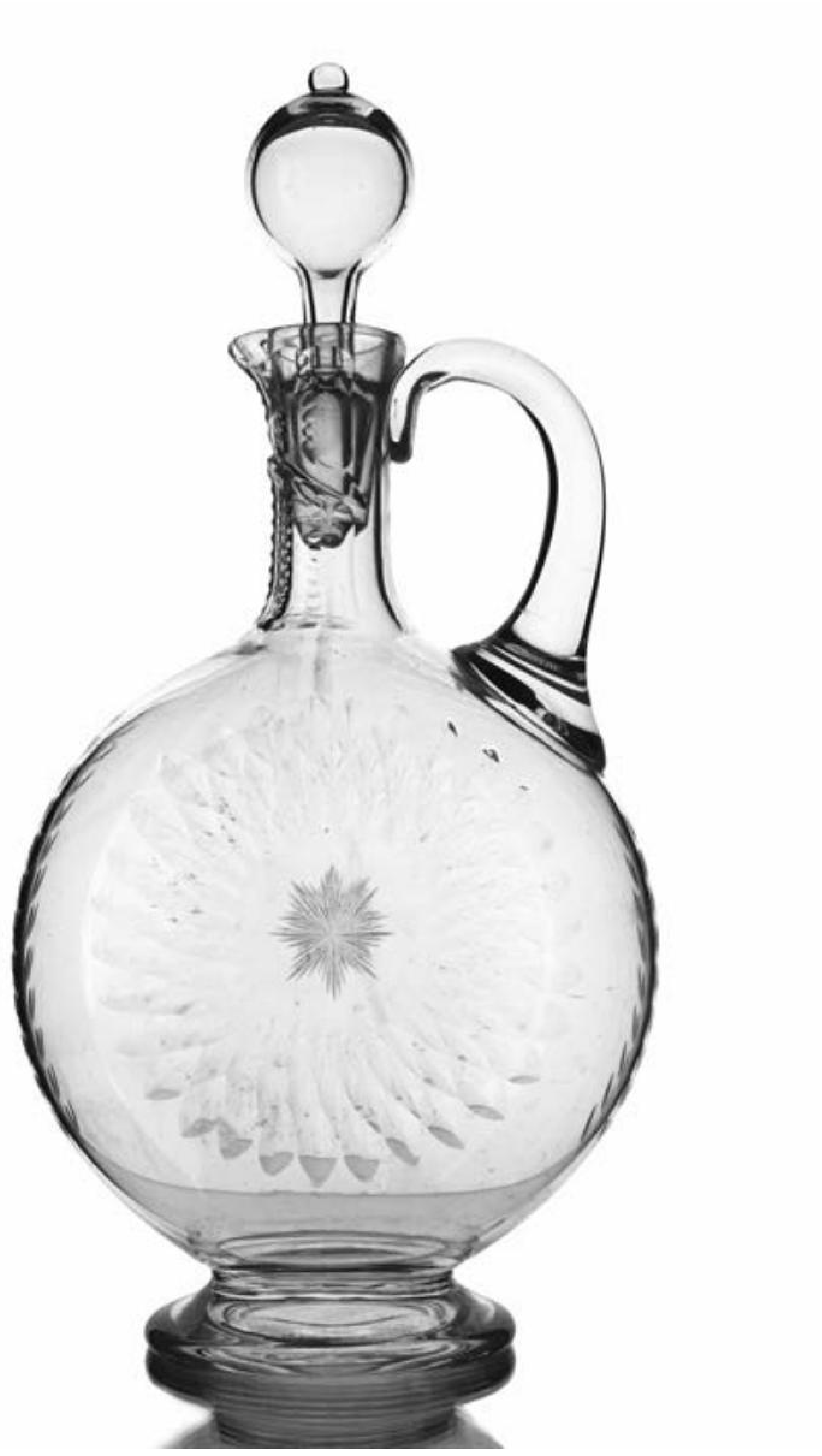
Note: see 2014, John Scott Collection: James Powell and Sons, Whitefriars, Fine Art Society, vol. 4, p.38 no.53 for an example of this design **£30 - £50**



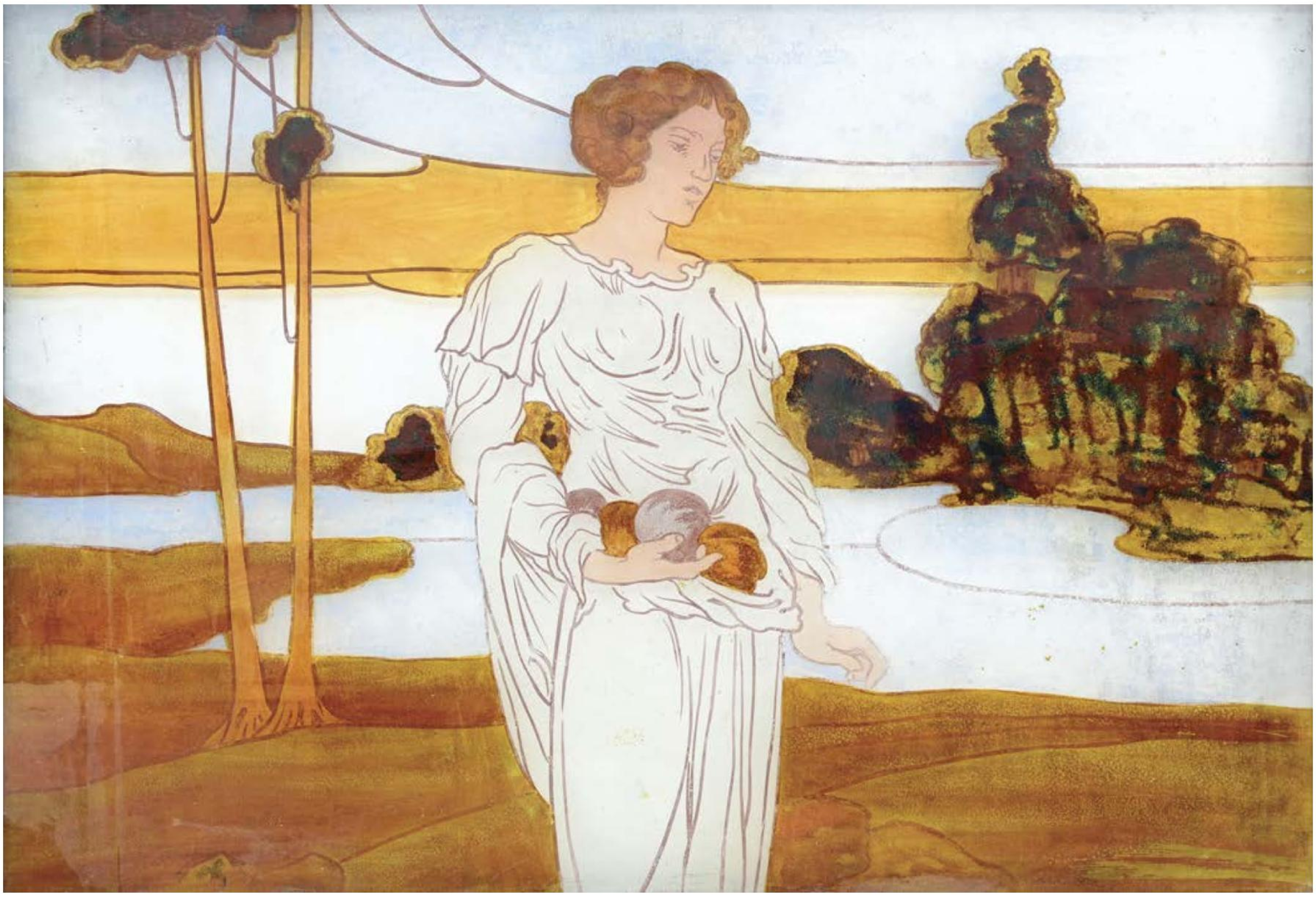
134



136



139



137

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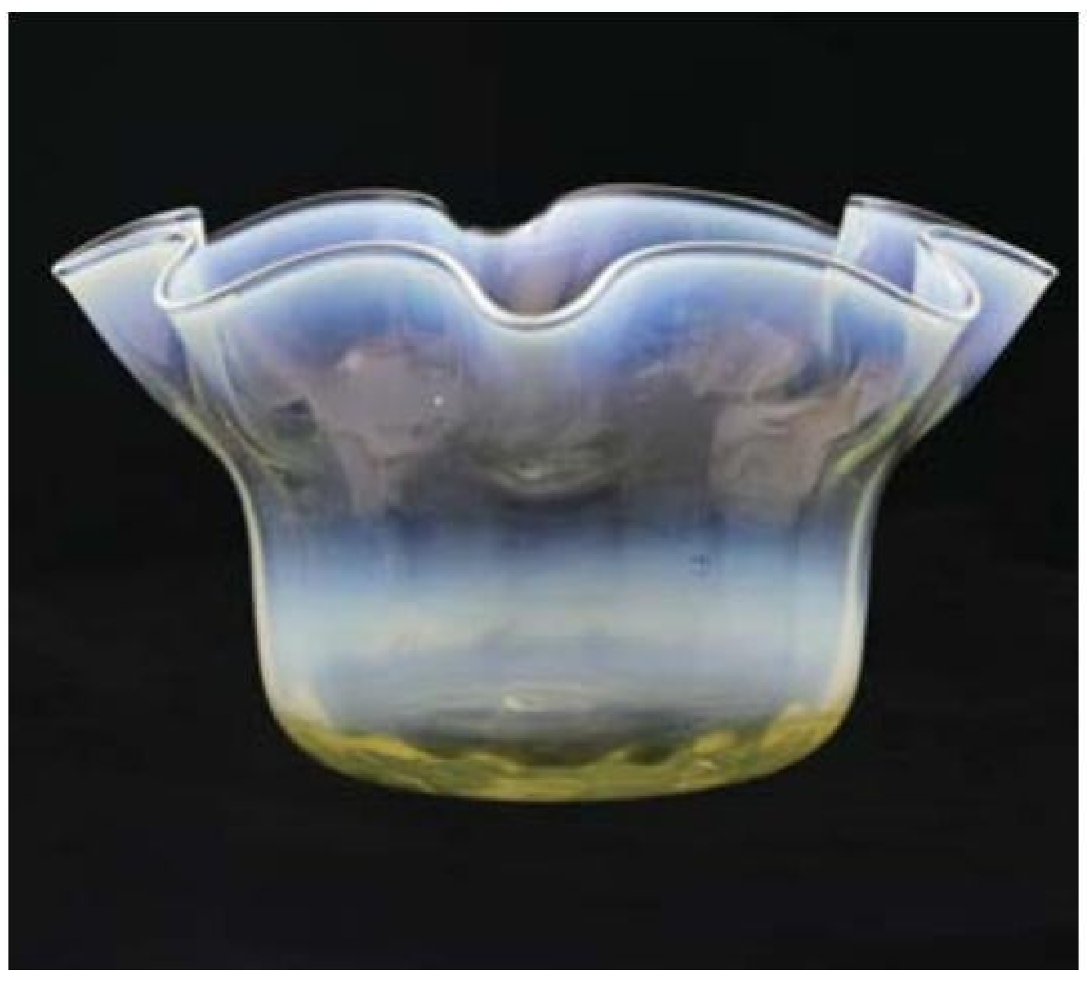
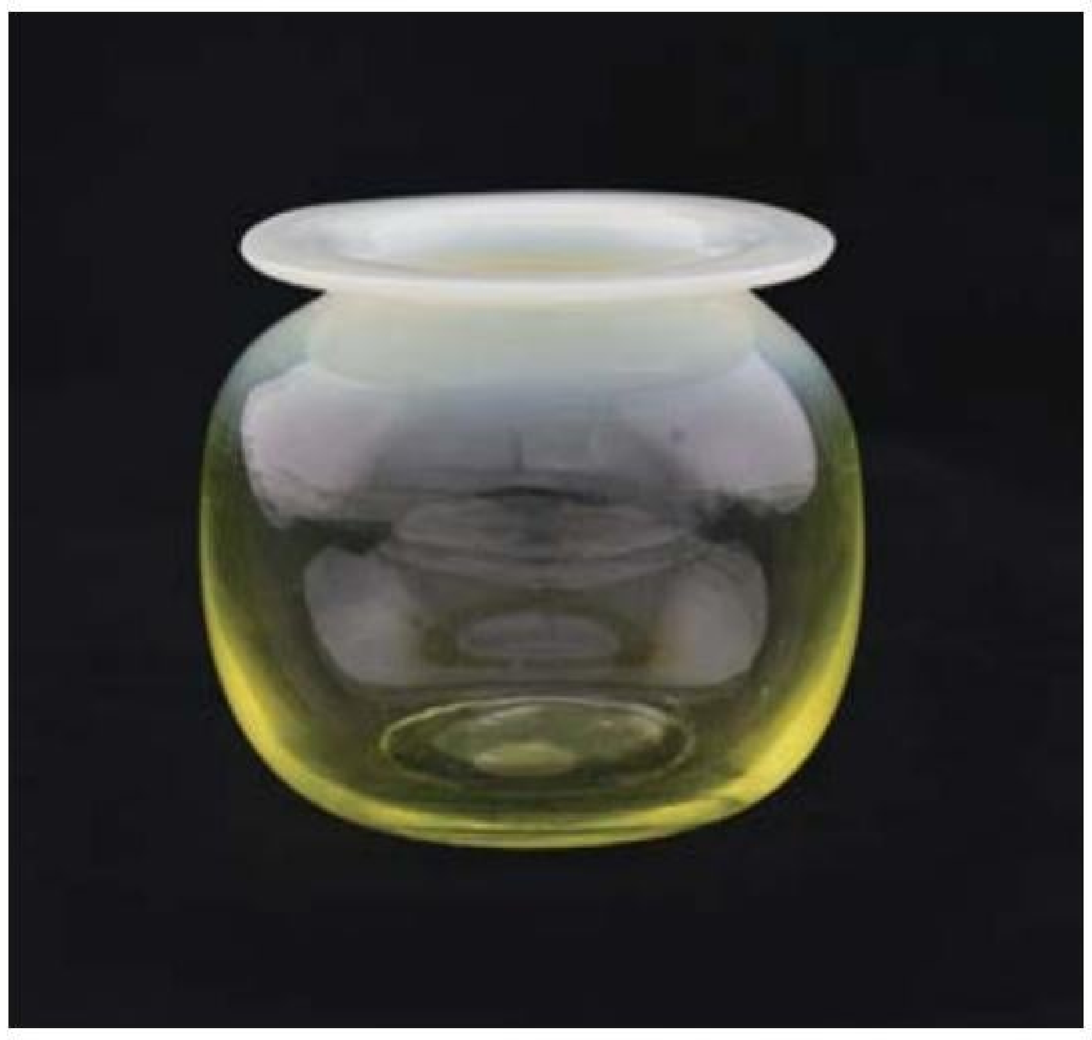


142

142. Harry Powell for James Powell and Sons, Whitefriars, an Arts and Crafts straw opal glass bowl, circa 1880, optic ribbed cylindrical form with broad flared and crimped rim, 13cm diameter
£50 - £80

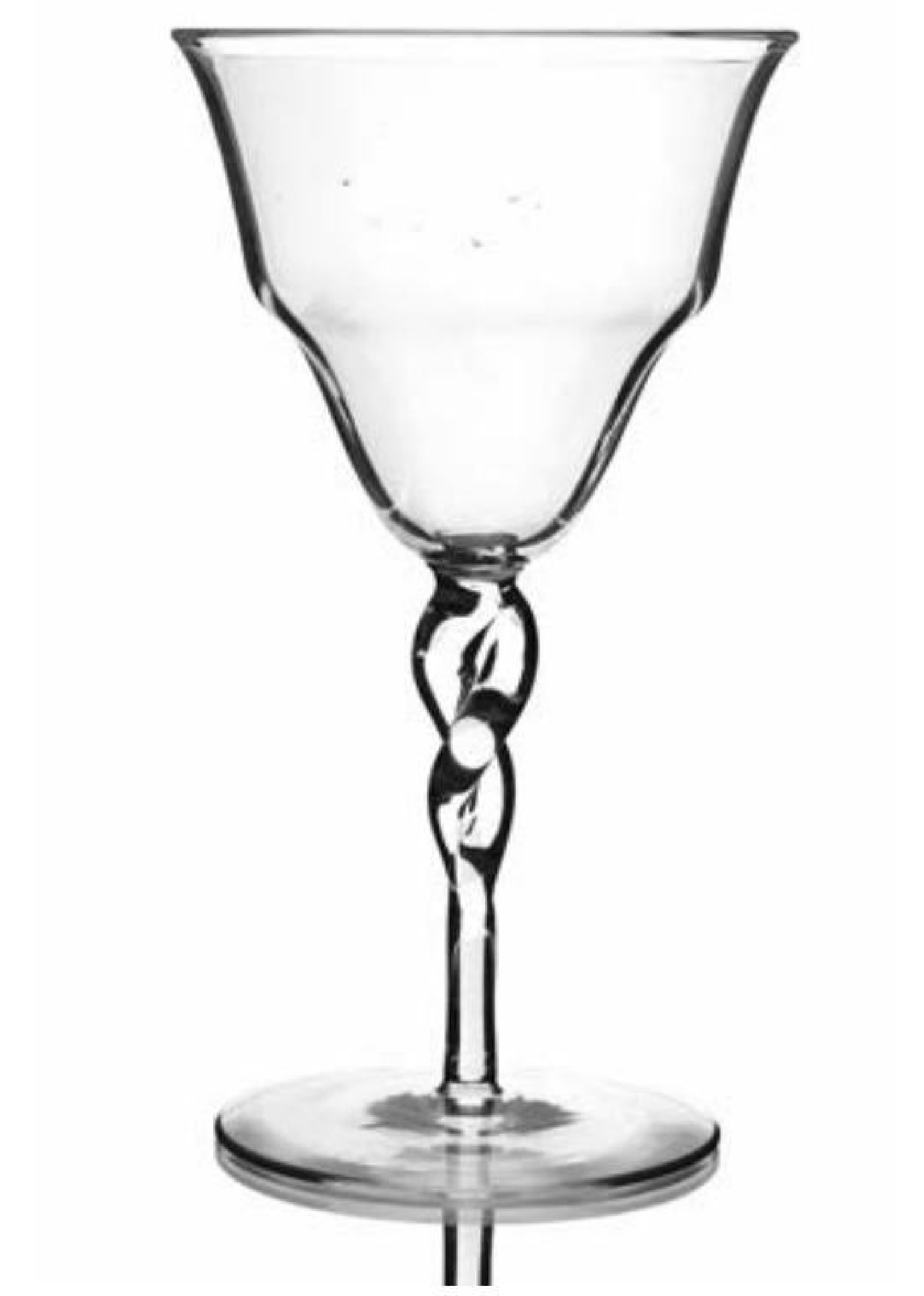


143

143. Harry Powell for James Powell and Sons, Whitefriars, an Arts and Crafts straw opal glass vase, circa 1880, spherical form with everted rim, 6cm high
£40 - £70

144. Harry Powell for James Powell and Sons, Whitefriars, an Arts and Crafts optic ribbed glass, pattern 900, circa 1880s, conical form on slender stem and conical foot, 10cm high

Note: an early example of the conical wine service first produced in the 1880s.
£40 - £70



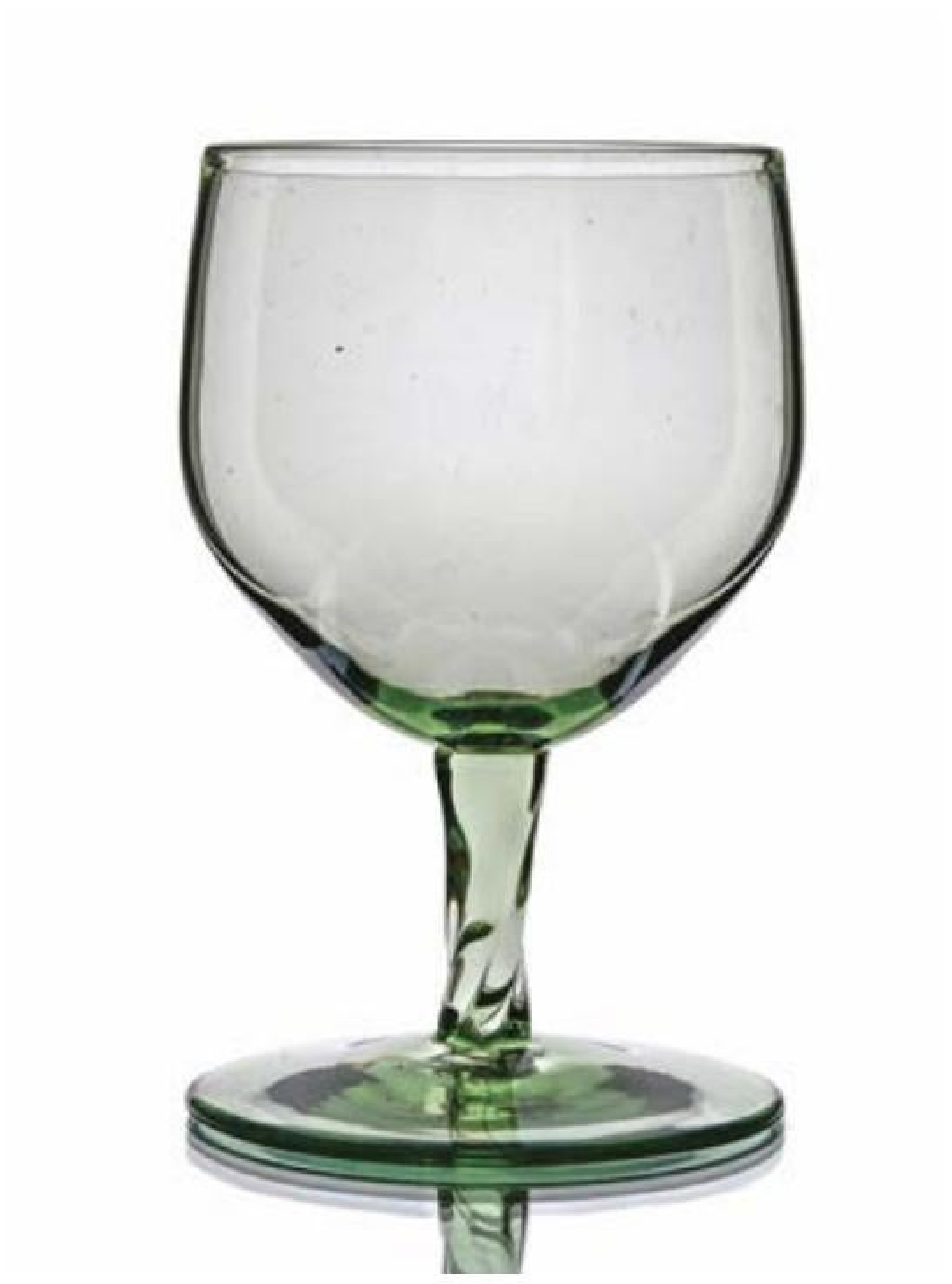
145

145. Philip Webb for James Powell and Sons, Whitefriars, an Arts and Crafts wine glass, circa 1860, optic ribbed ogee bowl on a bisected double twist stem and disc foot, 12.8cm high

Note: for examples of this glass see the Victoria and Albert Museum, bequest of May Morris, and the Cheltenham Museum and Art Gallery; Carruthers, A. and Greenstead, M., 1999, Simplicity and Splendour, Cheltenham Collections, p.92 and fig.42, for an illustrated example; also Rudoe J & Coutts,1992, Table Glass Designs of Phillip Webb and T. G. Jackson for James Powell & Sons, Whitefriars Glassworks, Decorative Art Society Journal, vol16, p.33, fig.12a (illustrated); Fine Arts Socety, John Scott Collection, number 7 **£50 - £80**

146. Philip Webb for James Powell and Sons, Whitefriars, an Arts and Crafts slender wine glass or Champagne flute, circa 1860, optic ribbed ogee bowl on a bisected double twist stem and disc foot, 12.5cm high

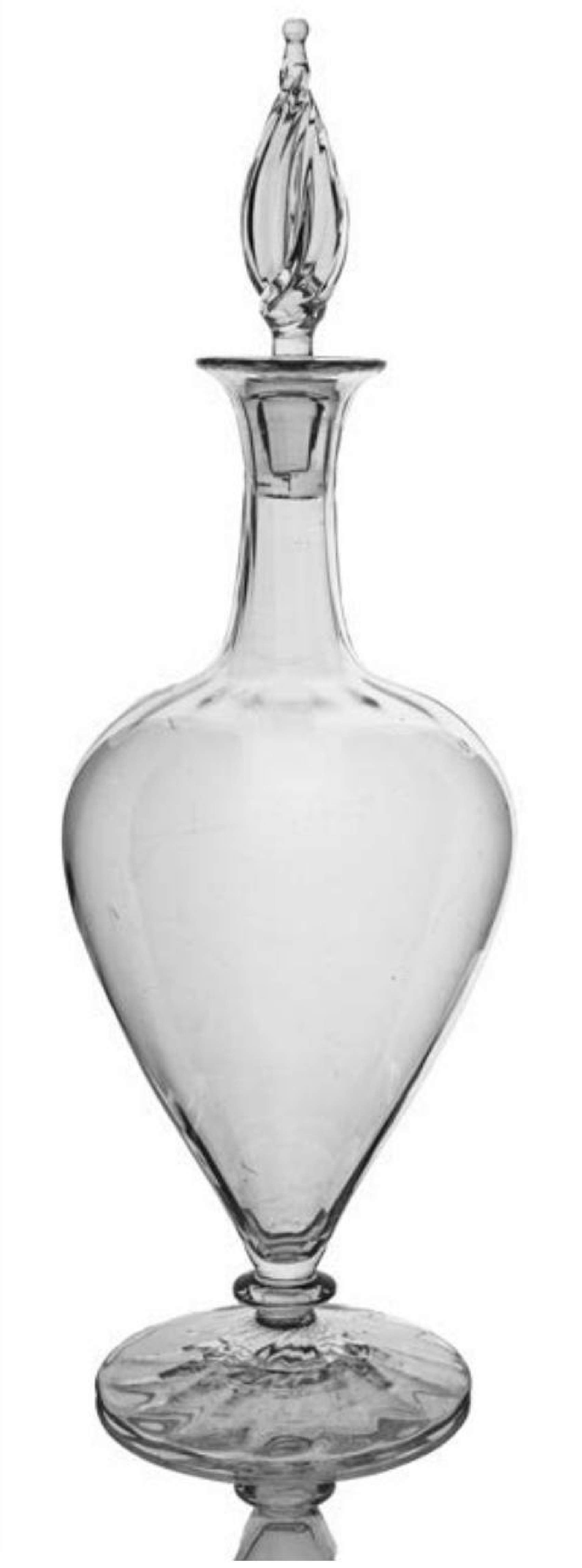
Note: for examples of this glass see the Victoria and Albert Museum, bequest of May Morris, and the Cheltenham Museum and Art Gallery; Carruthers, A. and Greenstead, M., 1999, Simplicity and Splendour, Cheltenham Collections, p.92 and fig.42, for an illustrated example; also Rudoe J & Coutts,1992, Table Glass Designs of Phillip Webb and T. G. Jackson for James Powell & Sons, Whitefriars Glassworks, Decorative Art Society Journal, vol16, p.33, fig.12a (illustrated); Fine Arts Socety, John Scott Collection, number 7 **£50 - £80**



147

147. Philip Webb for James Powell and Sons, Whitefriars, an Arts and Crafts pale green wine glass, circa 1861, the ogee form bowl with slightly inverted sides on a twisted quatrefoil section stem and conical foot, 10cm high

Note: an exceptionally rare and early example of the simple table glass designed for William Morris and retailed exclusively by his company, from a series of approximately 10 drawings by Philip Webb (including some for Morris' Red House of which this may have been an example), the working line drawing of this exact design by Webb is in the Victoria and Albert Museum archive numbered E327-1944, of identical form and dimentions; see Rudoe, J and Coutts, H, 1992, Table Glass of Philip Webb and T G Jackson for James Powell and Sons, Whitefriars Glasswork, in Journal of the Decorative Arts Society, No.16, pp.24-41, p.27, fig.5a for an illustration of that drawing. **£200 - £300**



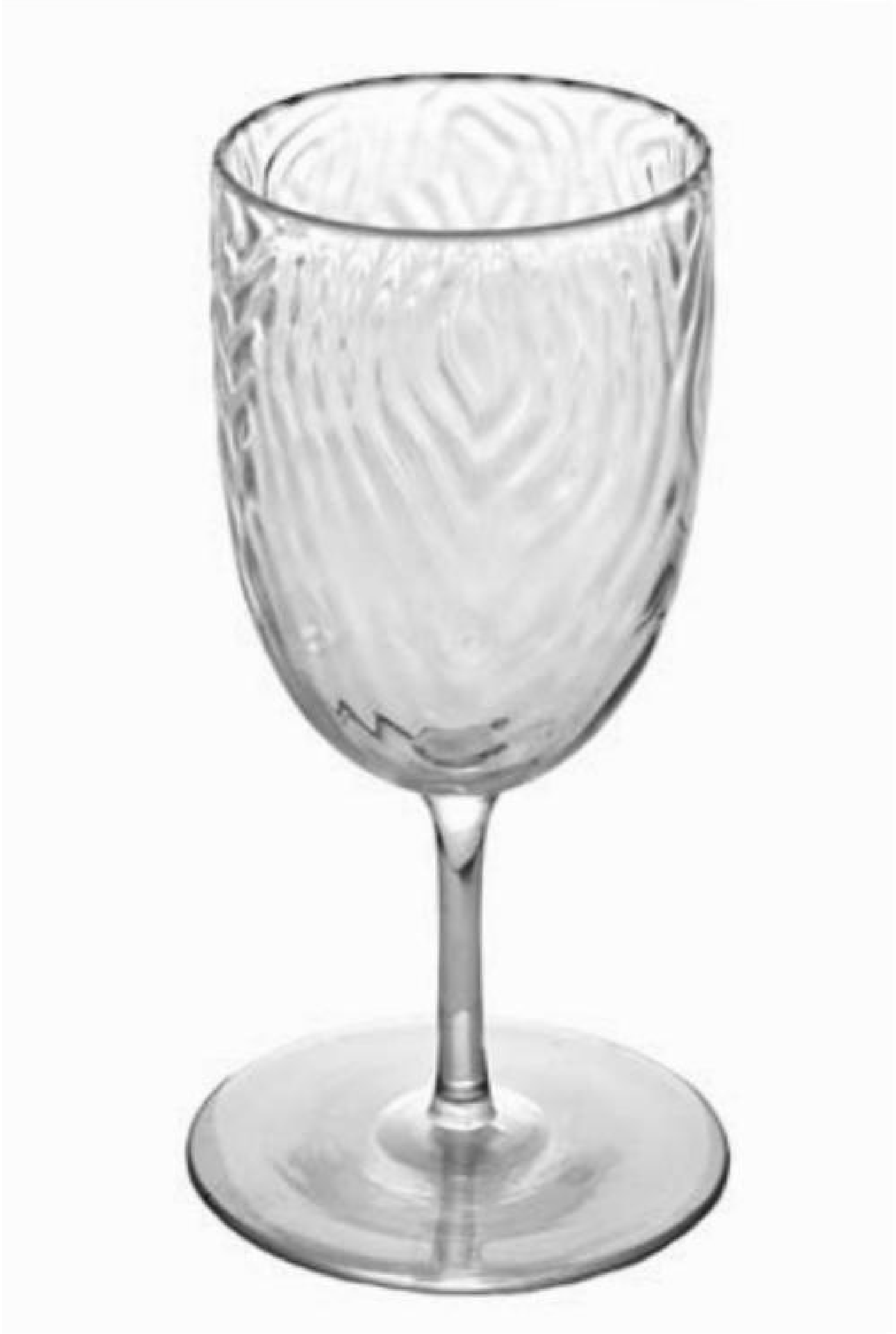
148

148. Harry Powell for James Powell and Sons, Whitefriars, an Arts and Crafts glass Lotus decanter, circa 1900, optic ribbed amphora form with radially ribbed conical foor and bladed merse, the stopped of hollow twisted teardrop form, 34.5cm high

Note: designed originally as part of the extensive King of Siam service, the form soon became a classic, being used with silver mounts by Ashbee and Knox or cut with various floral designs and mottos; see Evans, W, et al, 1995, Whitefriars Glass, Museum of London, p.80 fig.81 for a contemporary photo of the design **£80 - £120**

149. Harry Powell for James Powell and Sons, Whitefriars, an Arts and Crafts etched glass Champagne flute or wine glass, circa 1900, the flared optic ribbed bowl engraved with a sinuous band of ivy and berries in the Art Nouveau style, above a German motto Auf Wieder-sehen!, on a plain slender stem and radiating conical foot, 18cm high

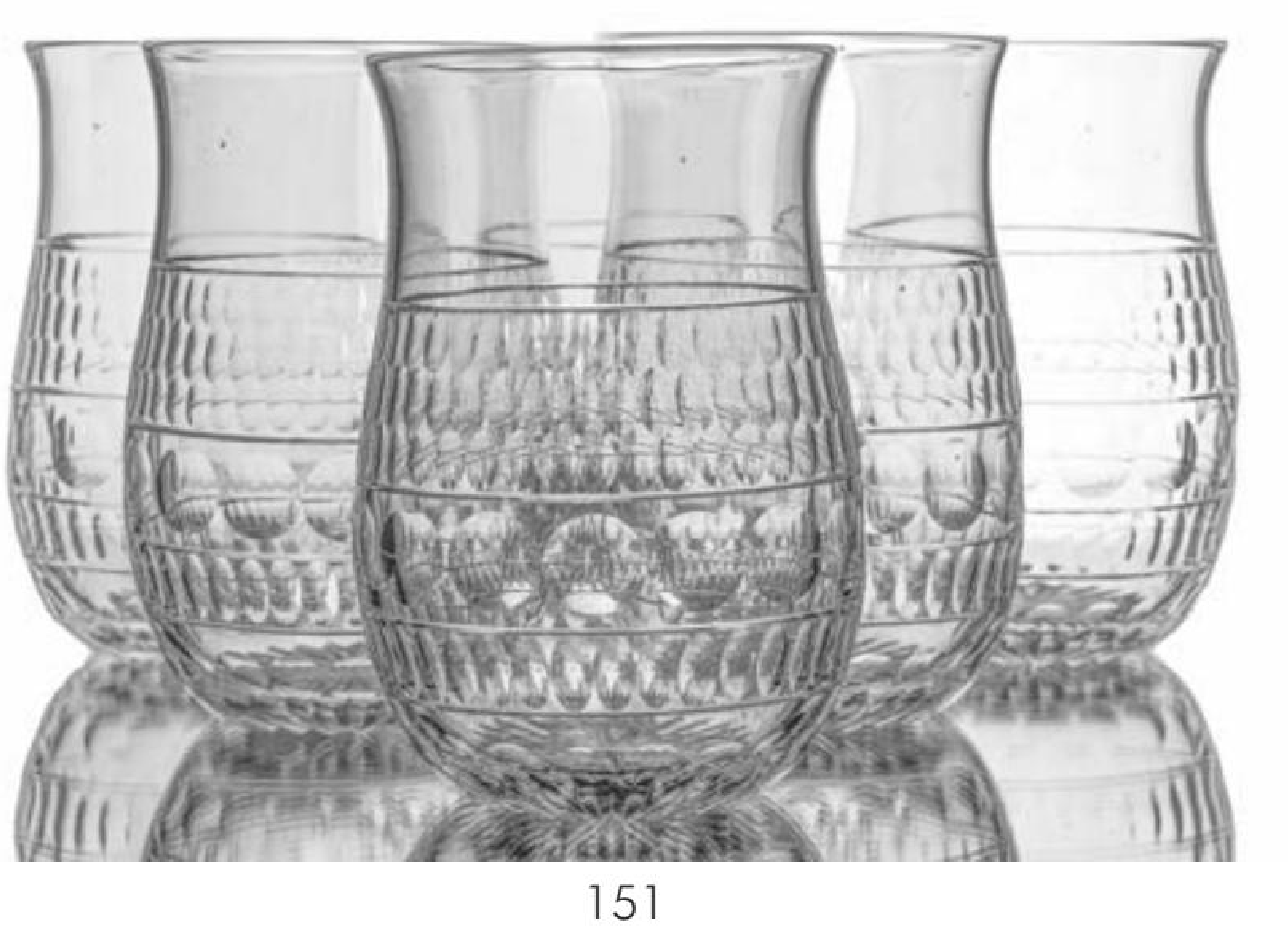
Note: this glass appears to be from a series of flutes, each with a different sentimental motto or greeting; another example appeared in the Louisiana Purchase Exposition of 1904, in St Louis, illustrated in a contemporary photograph, Evans, W et al. 1995, Whitefriars Glass, p.80, fig.81, showing the same decoration and a different motto; several examples of the engraved glass produced during this period were purchased by Charles Rowley for the Manchester Municipal School of Art, including another example from this service, now in the Manchester Museum collection and illustrated in Jackson, L, 1996, Whitefriars Glass, Manchester City Art Gallery, p.105, pl.34, which has the motto Ut Prosim!. The use of mottos and engraving was a development by Powell in appealing to the growing popularity of Arts and Crafts sentimentality, similar to the metalworkers of the guilds. The use of international languages was an appeal to both the international market and to a Bohemian elite. **£100 - £200**



150

150. Harry Powell for James Powell and Sons, Whitefriars, an Arts and Crafts wine glass, circa 1890, the optic moulded rounded bowl decorated with a random wave or 'Mokume' wood grain design in the Aesthetic Movement style, on a plain stem and conical foot with polished pontil, 11.2cm high

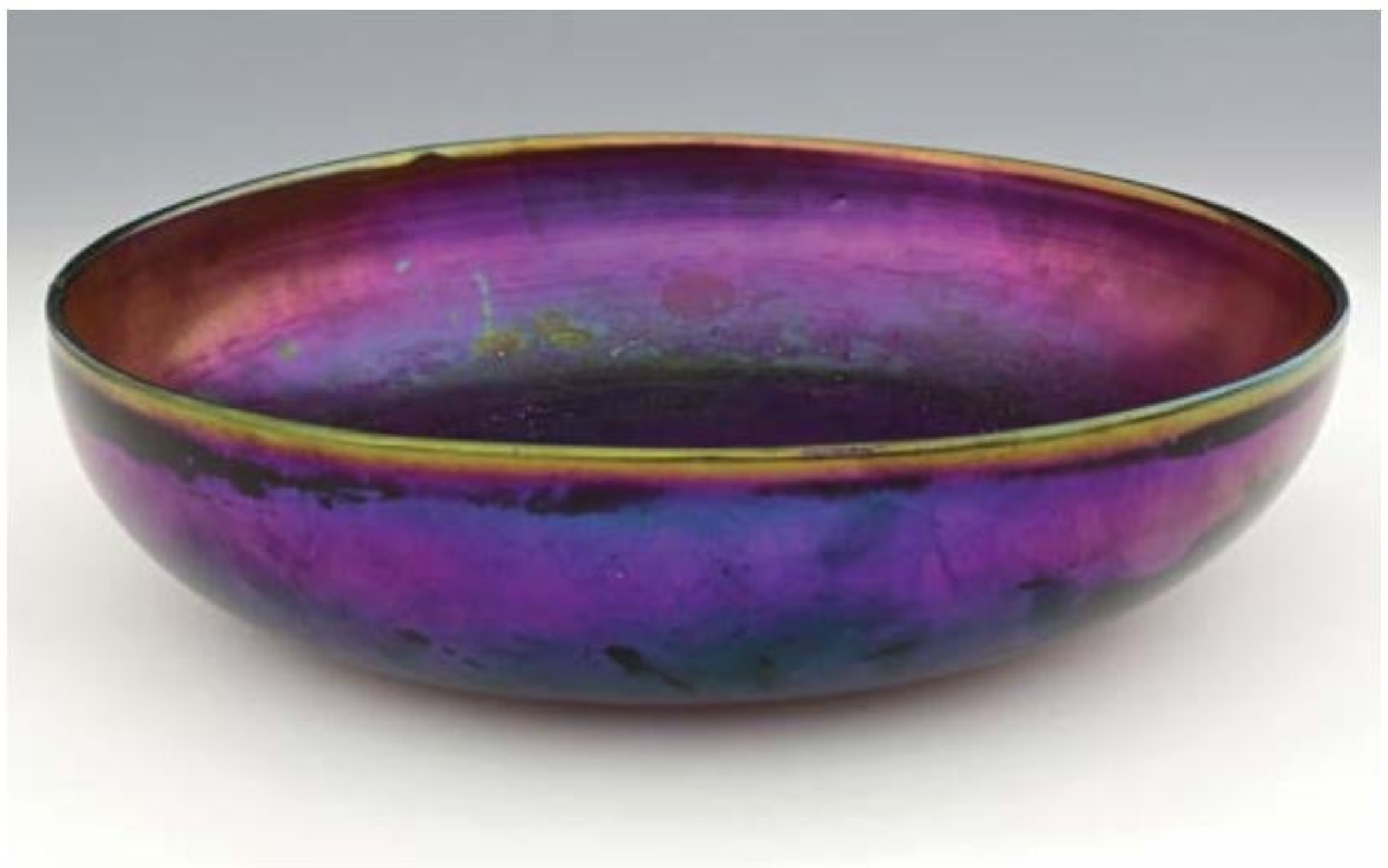
Note: the Japanese decorative metalworking technique of Mokume Gane (woodeye metal), which created naturalistic wood grain effects in different coloured metals, was the source of fascination for pioneers of the Western Aesthetic and Arts and Crafts movements, including Tiffany and Co. Harry Powell's interested in both historial and contemporary design from all world cultures is reasonably well documented, but this glass (probably experimental or from a specially commissioned service) appears to show his awareness of Japanese decorative art and design popular in Europe and America at the time; while combining the scientific and technological experimentation with hot glass moulding the factory was engraved in during the 1880s and 90s. Although Powell's Aesthetic style glass was not ovely prominent, prominent examples include the engraved peacock feather suite of circa 1896. **£100 - £200**



151

151. Harry Powell for James Powell and Sons, Whitefriars, a set of six Arts and Crafts Byzantine or Roman cut beakers, circa 1894, baluster form, decorated with bands of facet and lens cuts, 11.5cm high (6)

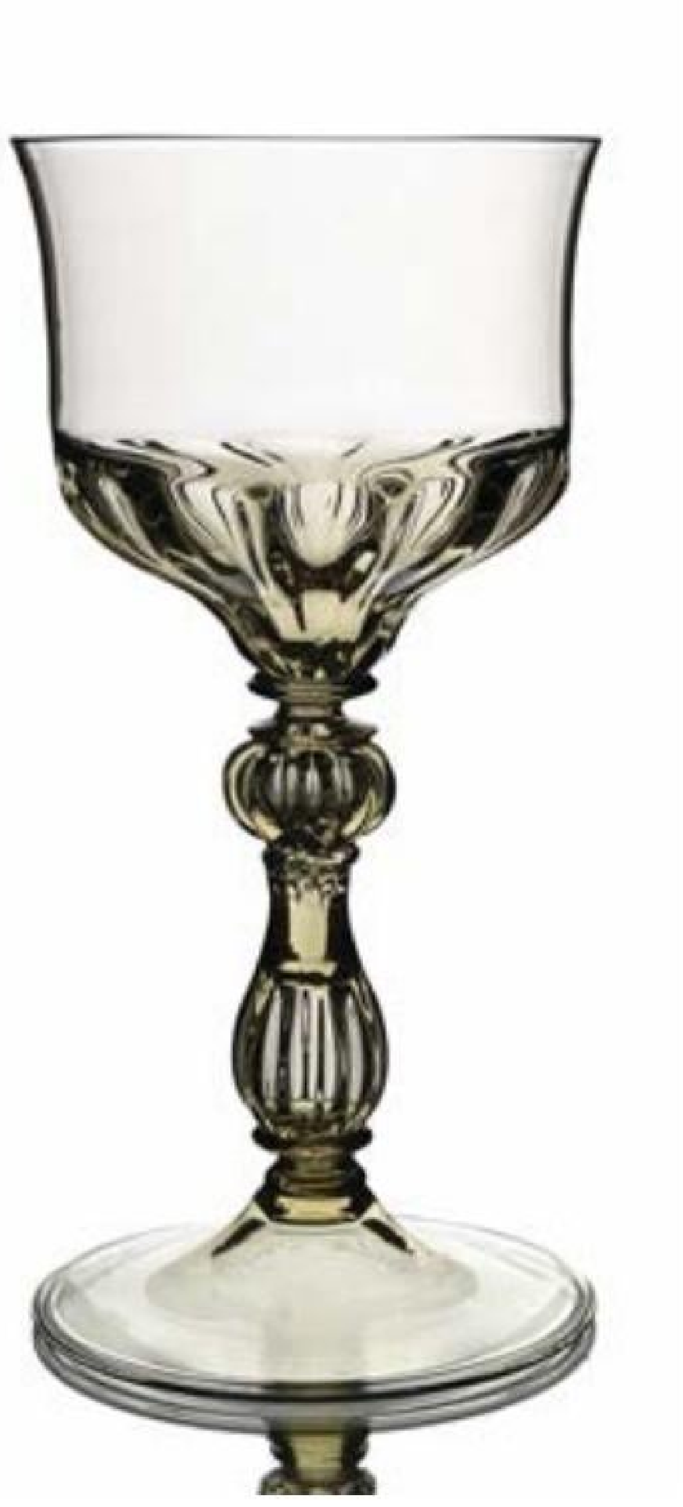
Note: part of a wine service created after a visit to Zurich in 1906, where Powell observed examples of Roman glass with this pattern of facet cutting; see Evans, W, et al. 1995, Whitefriars Glass, Museum of London, p.77, figs. 75 and 76; also Fine Art Society, John Scott Collection of James Powell and Sons Whitefriars Glass, 2014, page 24, number 37 **£150 - £250**



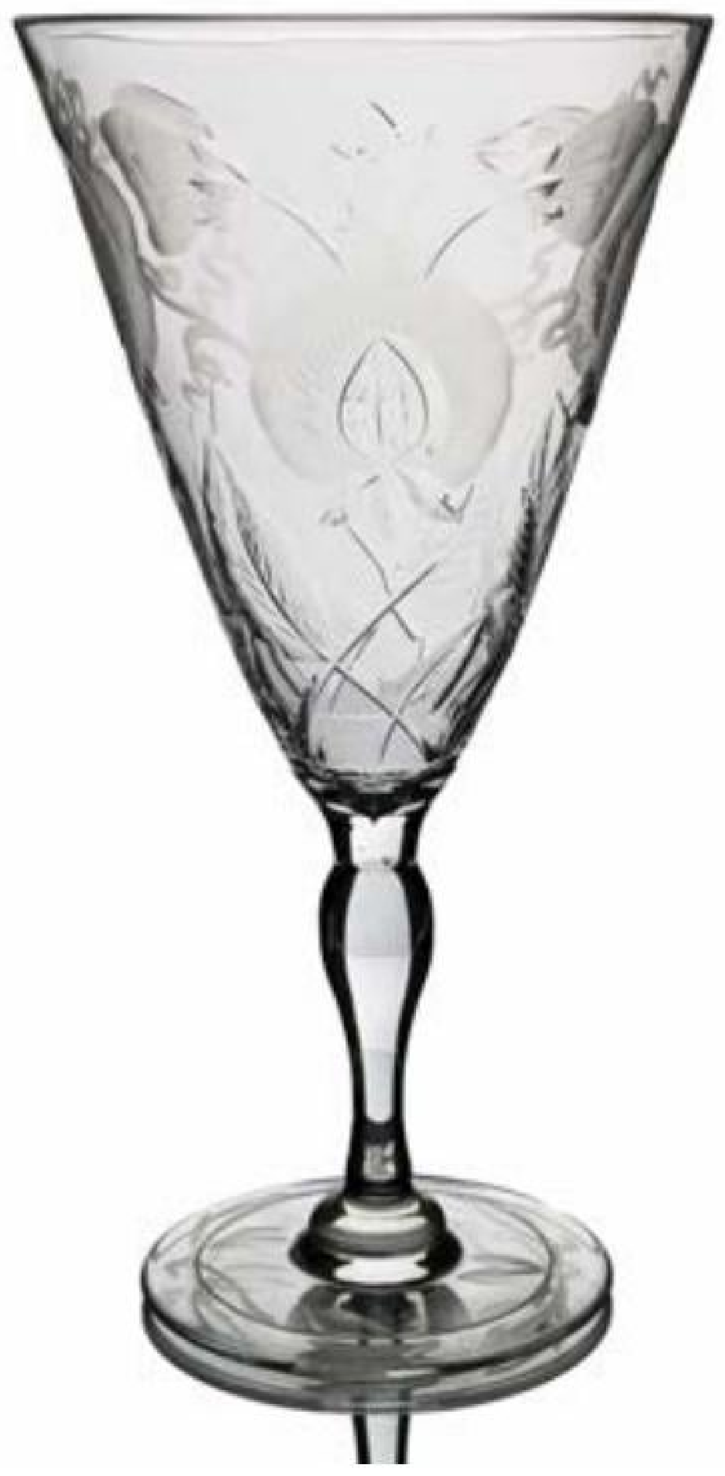
152

152. Thomas Webb and Sons, an Arts and Crafts Bronzed glass bowl, circa 1880, iridescent shallow form, 30.5cm diameter **£60 - £100**

153. Stuart and Sons, an Arts and Crafts glass double epergne, the naturalistic trumpet form vases of different sizes, entwined and trailed with green tendril threads, 38cm high **£100 - £200**



154



157

154. Antonio Salviati and Co., a Venetian amber wine glass, circa 1880, the ogee bowl with everted rim, fluted to the lower third, on a ribbed hollow ball and baluster knopped stem, sweeping folded foot, 16.5cm high **£50 - £80**

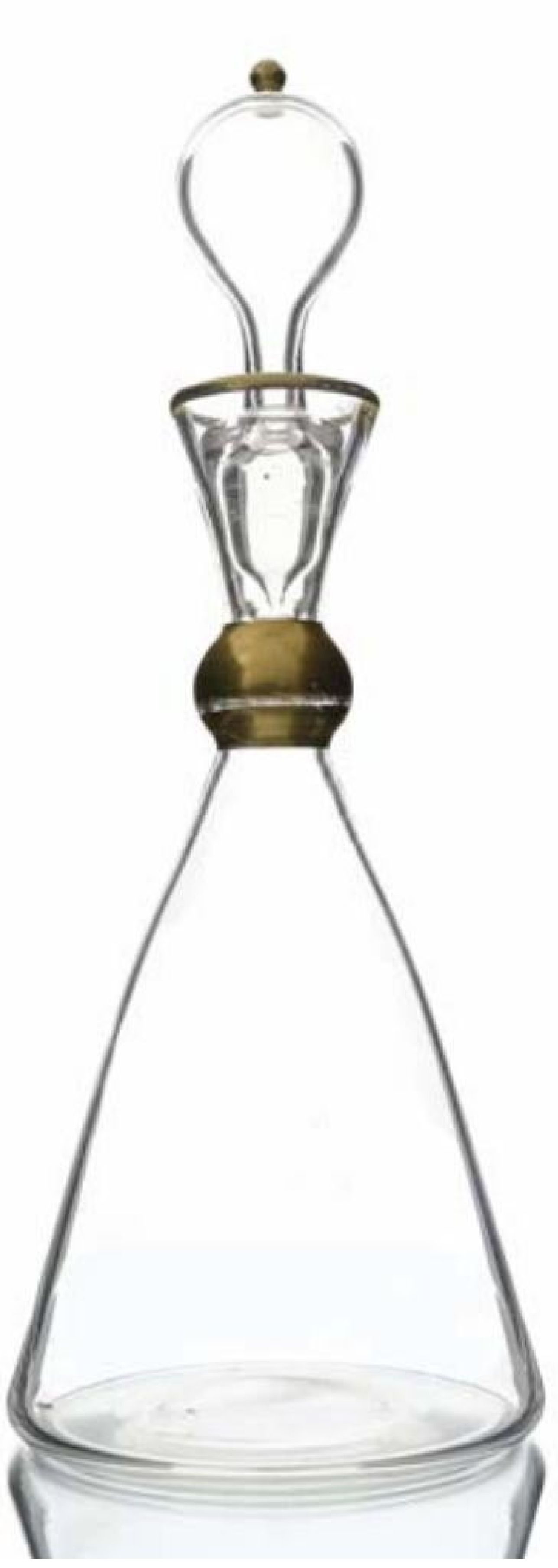
155. A set of three Ludwig Moser intaglio cut glass wine glasses, in the Art Nouveau style, decorated throughout the feet, stems and bowls with trailing roses in bloom, 16cm high **£80 - £120**

156. Thomas Webb and Sons, an Arts and Crafts intaglio engraved and etched glass goblet, circa 1910, the optic moulded conical bowl decorated with mistletoe and leaves, foliate cut foot, 18.5cm high **£70 - £100**

157. Thomas Webb and Sons, an Arts and Crafts intaglio engraved and etched glass goblet, circa 1910, the conical bowl decorated with stylised flowers, foliate cut foot, 18.5cm high **£70 - £100**

158. J & L Lobmeyr, a pair of Secessionist liqueur glasses, circa 1905, the conical bowls on mutli sided hollow cylindrical stems and flared feet, highlted with gilt banding, signed, 6.6cm high (2)

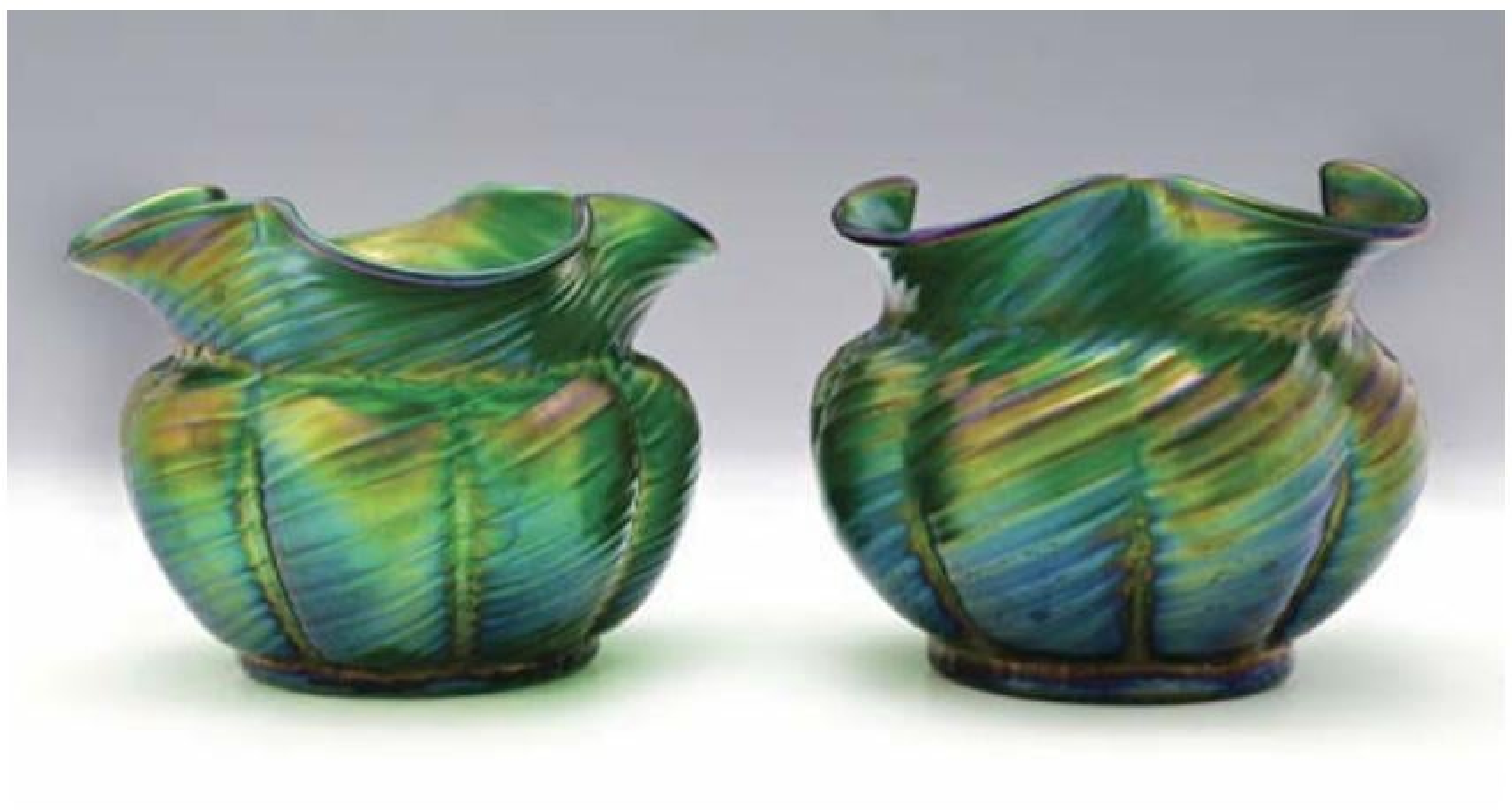
Note: the Austrian firm of Lobmeyr was a favoured manufacturer for the designs of Josef Hoffmann and other important architect designers during the Vienese Secession. **£40 - £70**



159

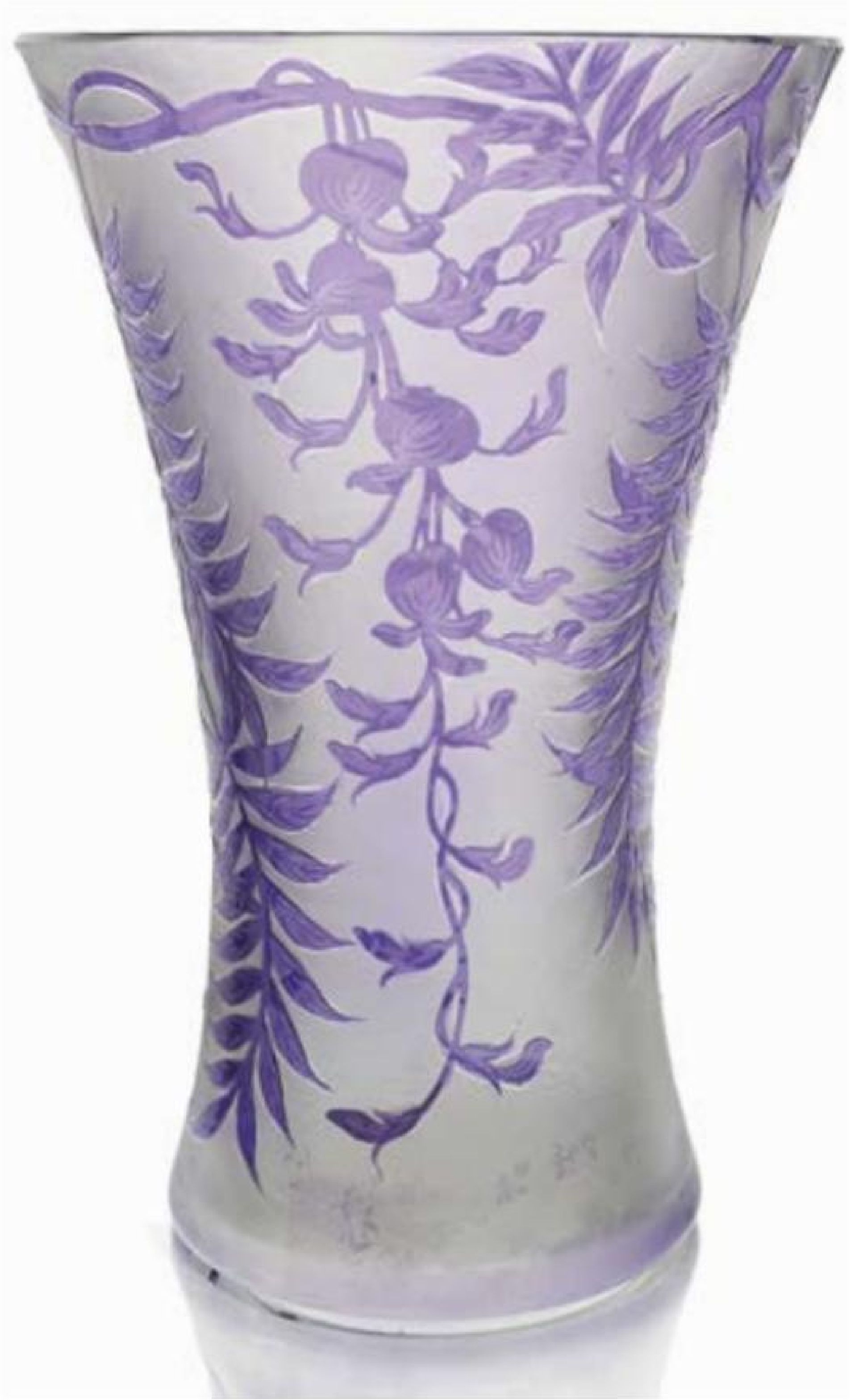
159. A Secessionist glass liqueur decanter, probably Lobmeyr or Moser, circa 1900, conical form with ball knopped neck and hollow stopper in the Arts and Crafts style, highlighted with gilt, 23.5cm high

Note: showing the collaborative influences of designers such as Harry Powell in England and Salviati in Italy, this decanter is a departure from more traditional over decorated Bohemian glass of the time while maintaining the quintessentially Vienese and Eastern European use of gilding; in a more suble and understated manner in line with the Secessionist movement. **£50 - £80**



160

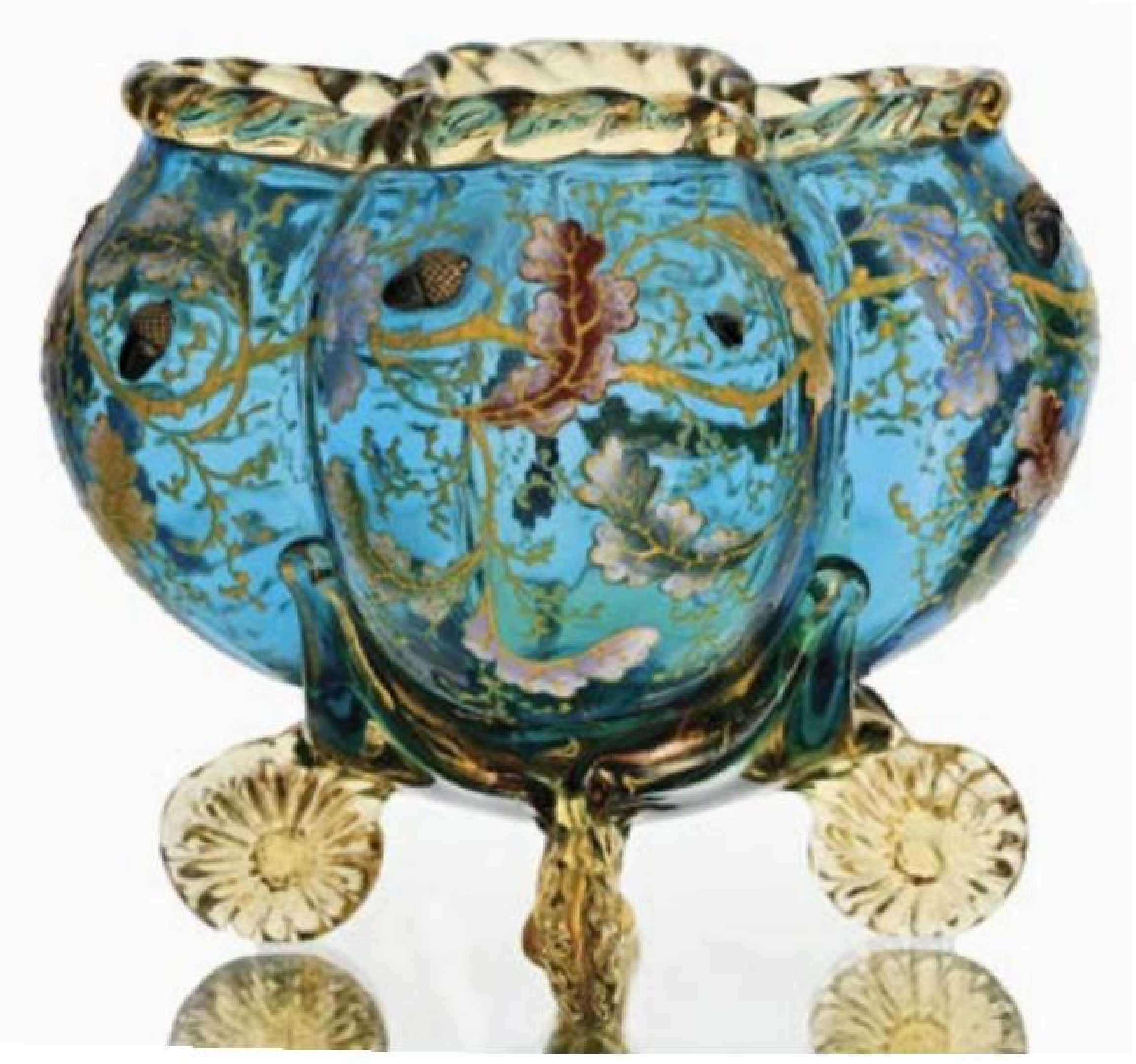
160. Kralik, a pair of Secessionist iridescent glass Ribbed and Twisted jardinieres, circa 1900, lobed and shouldered ovoid form with wrythen bands and crimped rims, polished pontils, 17cm diameter (2) **£40 - £70**



161

161. **A cameo glass wisteria vase, in the Art Nouveau style,** probably French, waisted form, purple over colourless frosted, unsigned, 24cm high **£100 - £200**

162. **Moser, a Bohemian enamelled and gilt green glass dish,** circa 1890, oval form, applied with raised acrorns on a concetric spiral leafy oak branch, in raised enamel and gilding, 10.5cm long **£150 - £250**

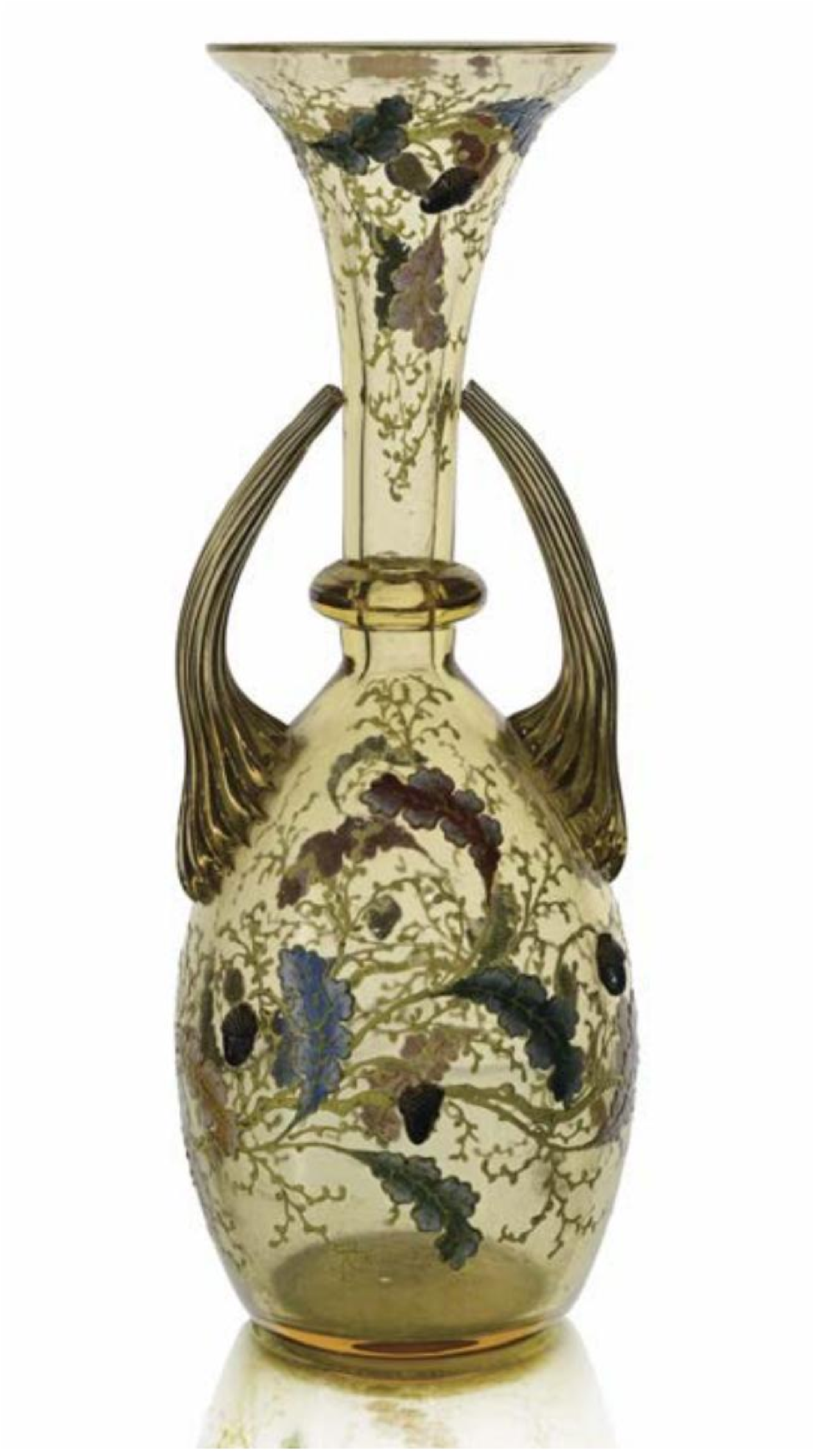


163

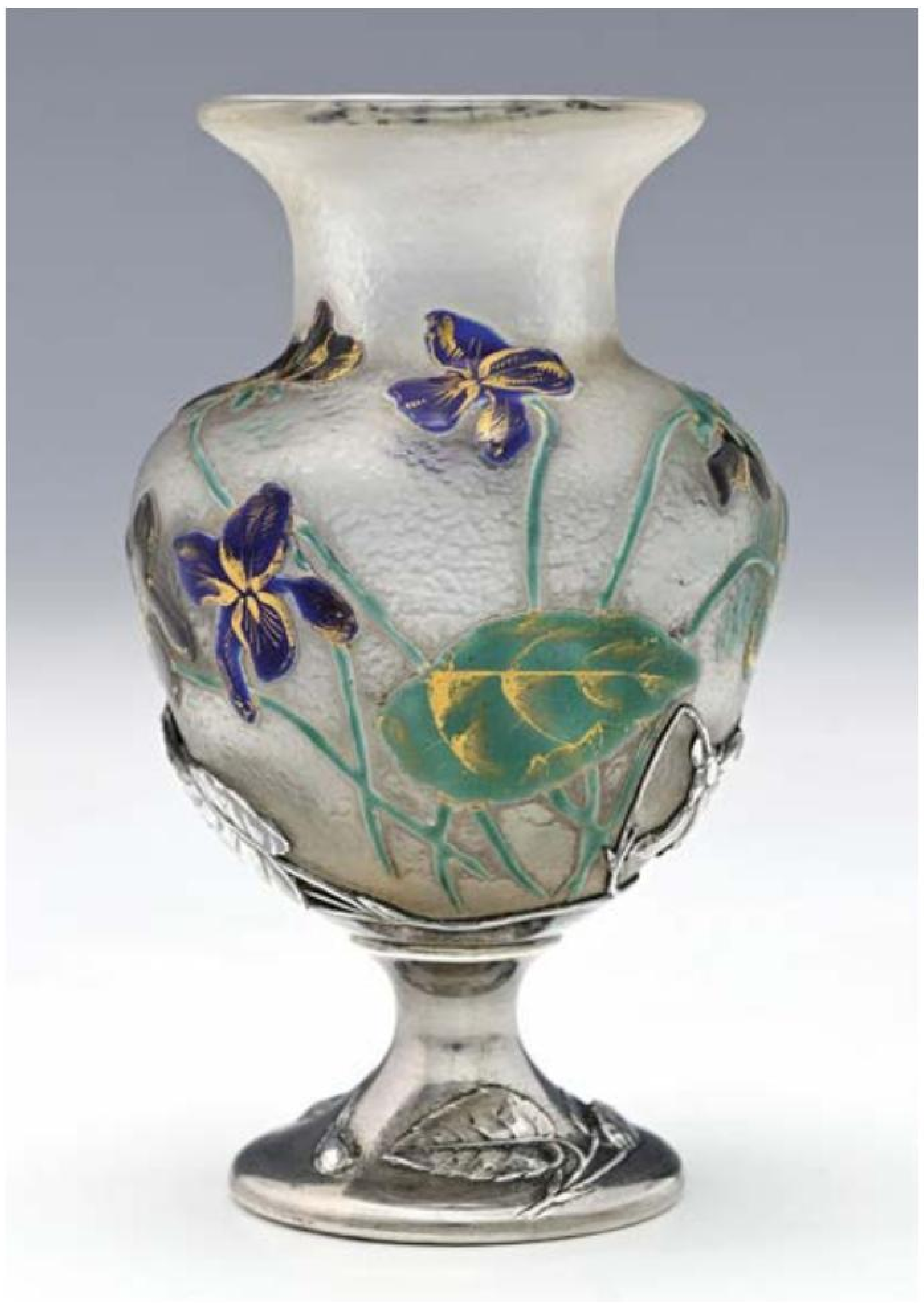
163. **Moser, a Bohemian enamelled and gilt turquoise and amber glass vase,** circa 1890, quatrelobed form on four rosette bracket feet, decorated with applied acorns on a leafy oak branch, ropetwist rim, signed in gilt 136 Moser D180,9.5cm high **£200 - £400**

164. **Moser, a Bohemian enamelled and gilt amber glass vase,** circa 1890, twin handled bottle form applied with acorns on an oak leaf and branch ground, the pulled claw handles also glieded, 19cm high **£400 - £600**

165. **Emile Galle for Perrier Jouet, a pair of Belle Epoque enamelled glass Champagne flutes,** originally designed circa 1902, each with Art Nouveau style Japanese anemones in pink and green enamel, highlighted in gilt, 19.5cm high (2) **£50 - £80**

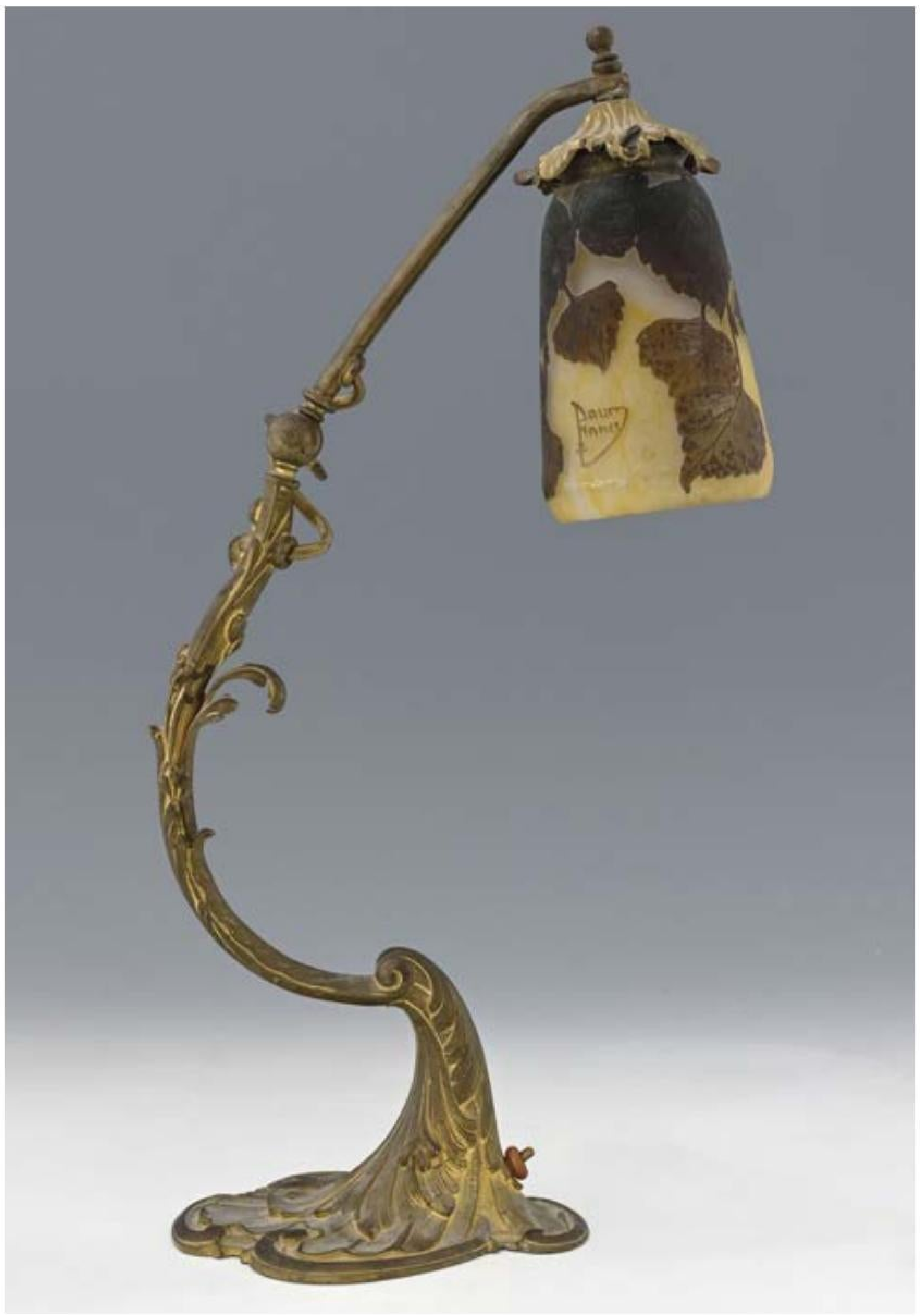


164



166

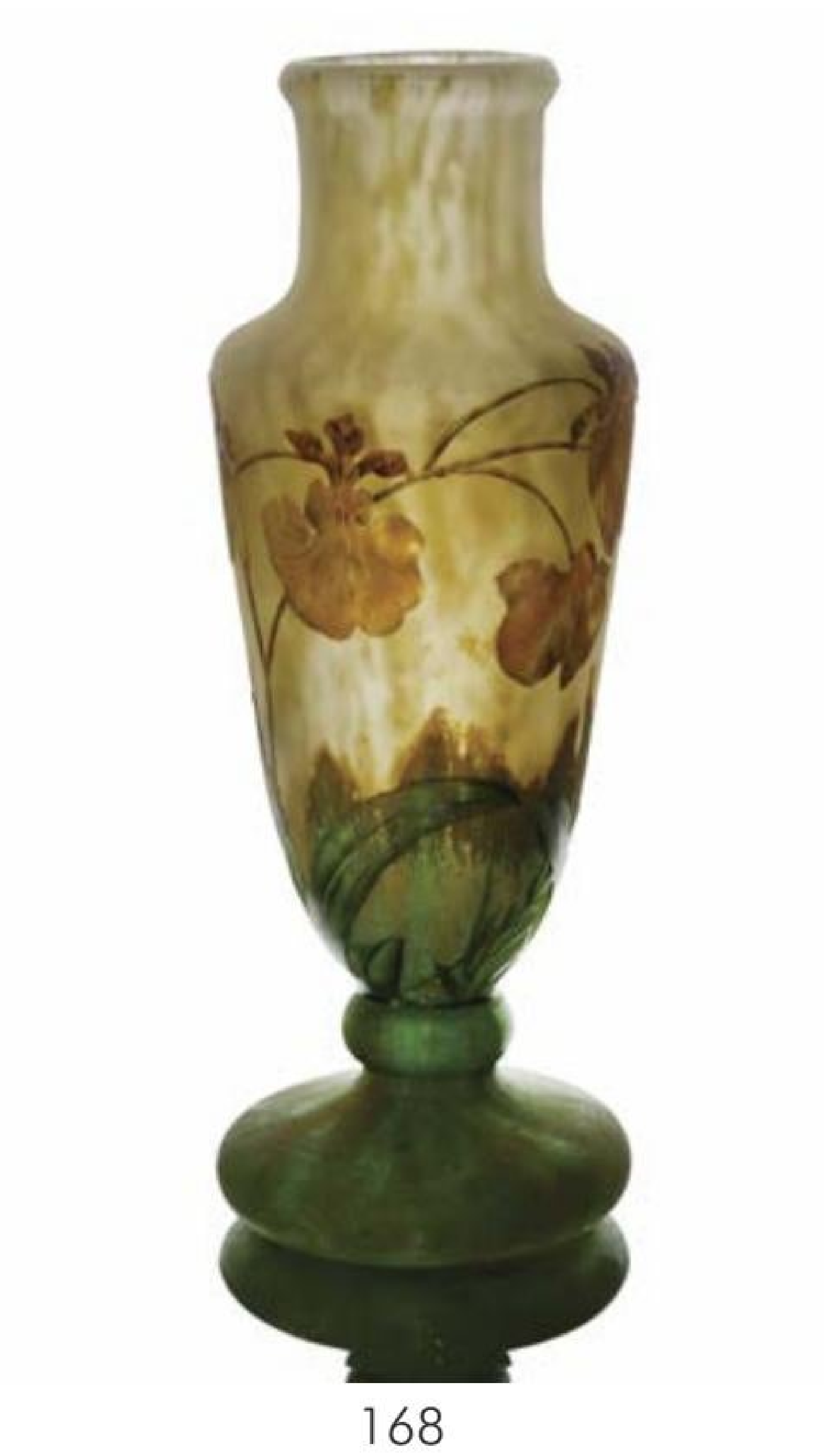
166. **An Art Nouveau French cameo glass and silver mounted vase,** probably Daum, circa 1900, footed campana form, engraved in relief with violets in blue and purple with green foliage, highlighted in gilt, the cast foot similarly decorated and marked for Guerchet, 12cm high **£500 - £800**



167

167. Louis Majorelle for Daum, an Art Nouveau cameo glass and brass table lamp, circa 1900, the conical shade in pate de verre beige and orange, decorated with flowers, on an organic foliate base, signed in cameo Daum Nancy, 46cm high

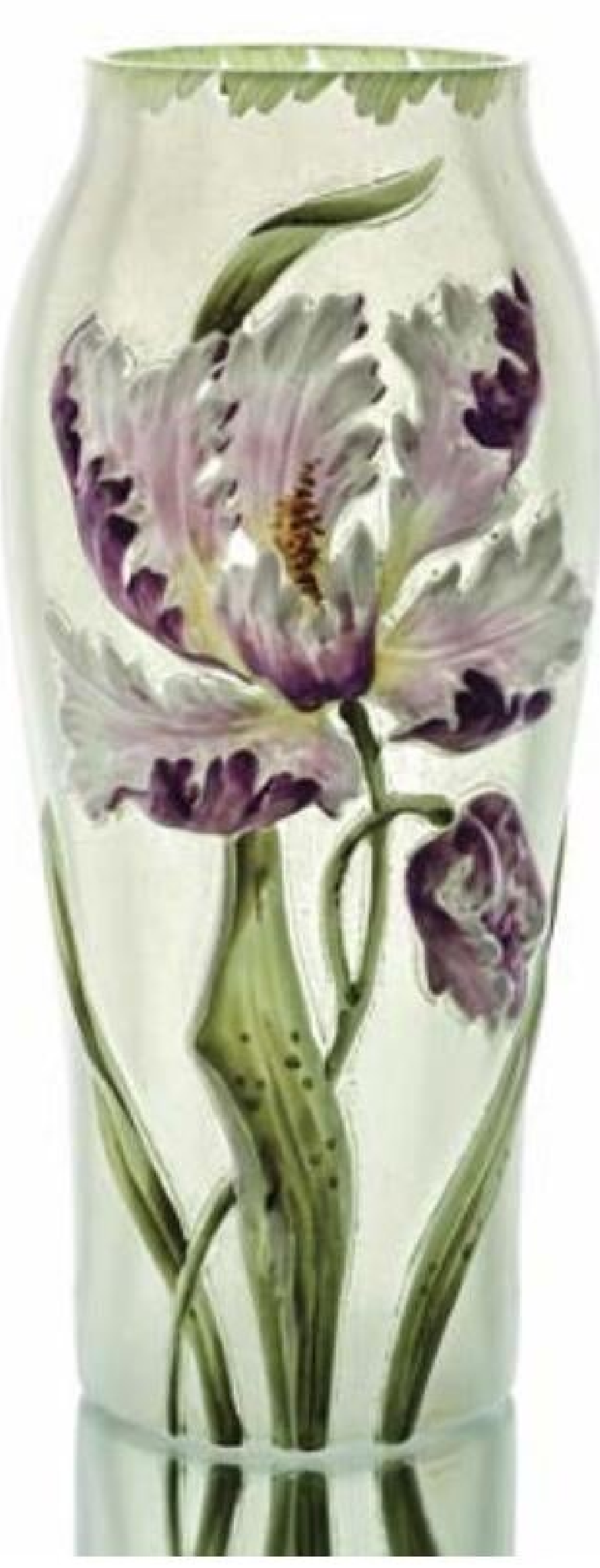
£200 - £400



168

168. Daum, Nancy, an Art Nouveau enamelled cameo glass vase, circa 1900, footed and shouldered, decorated with orchids over a pate de verre marbled ground, signed in cameo, 17cm high

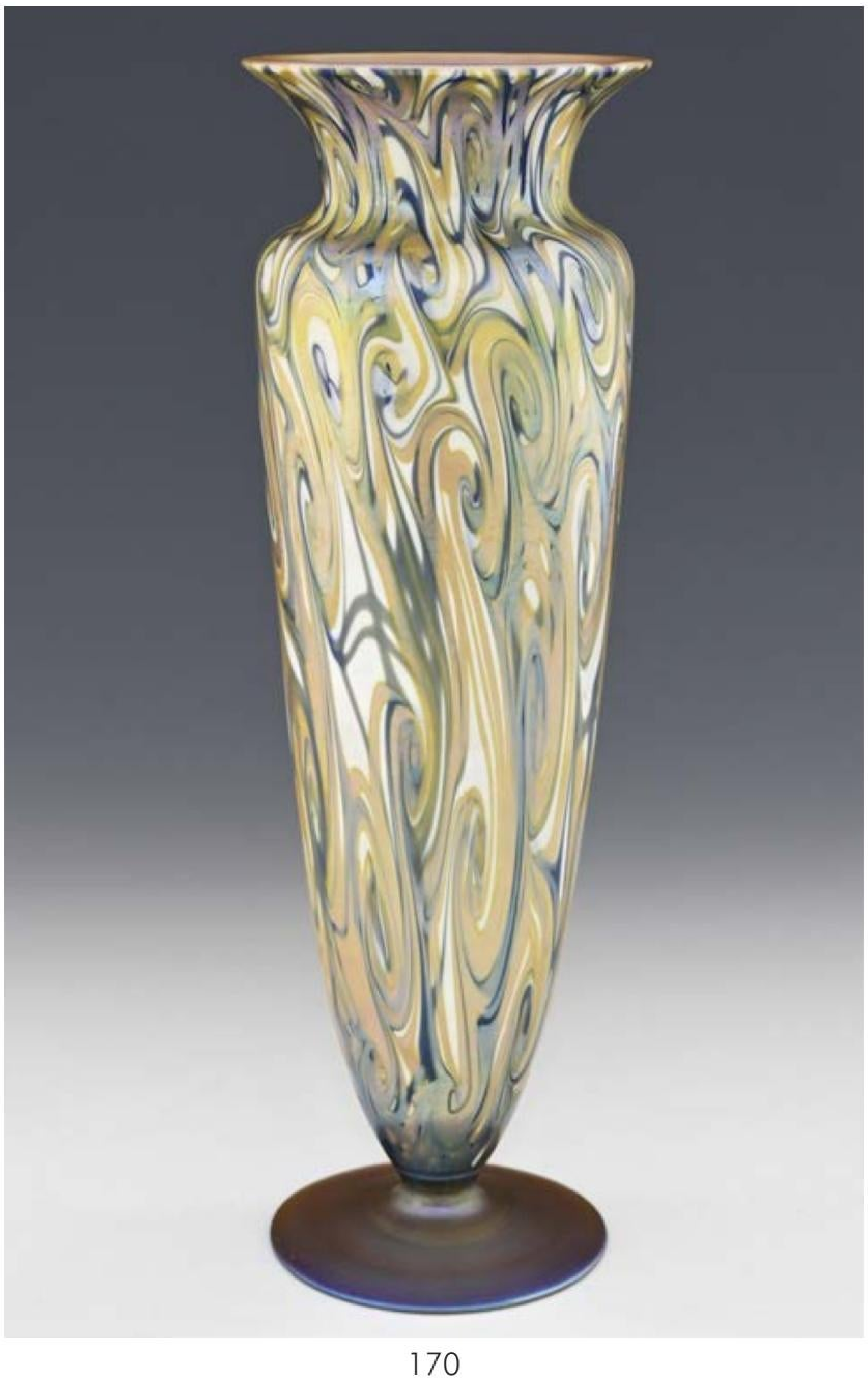
£400 - £600



169

169. An Art Nouveau relief moulded and enamelled glass vase, probably Mont Joye, circa 1900, shouldered form, green frosted and painted with an open poppy, feathered rim, 22cm high

£80 - £120

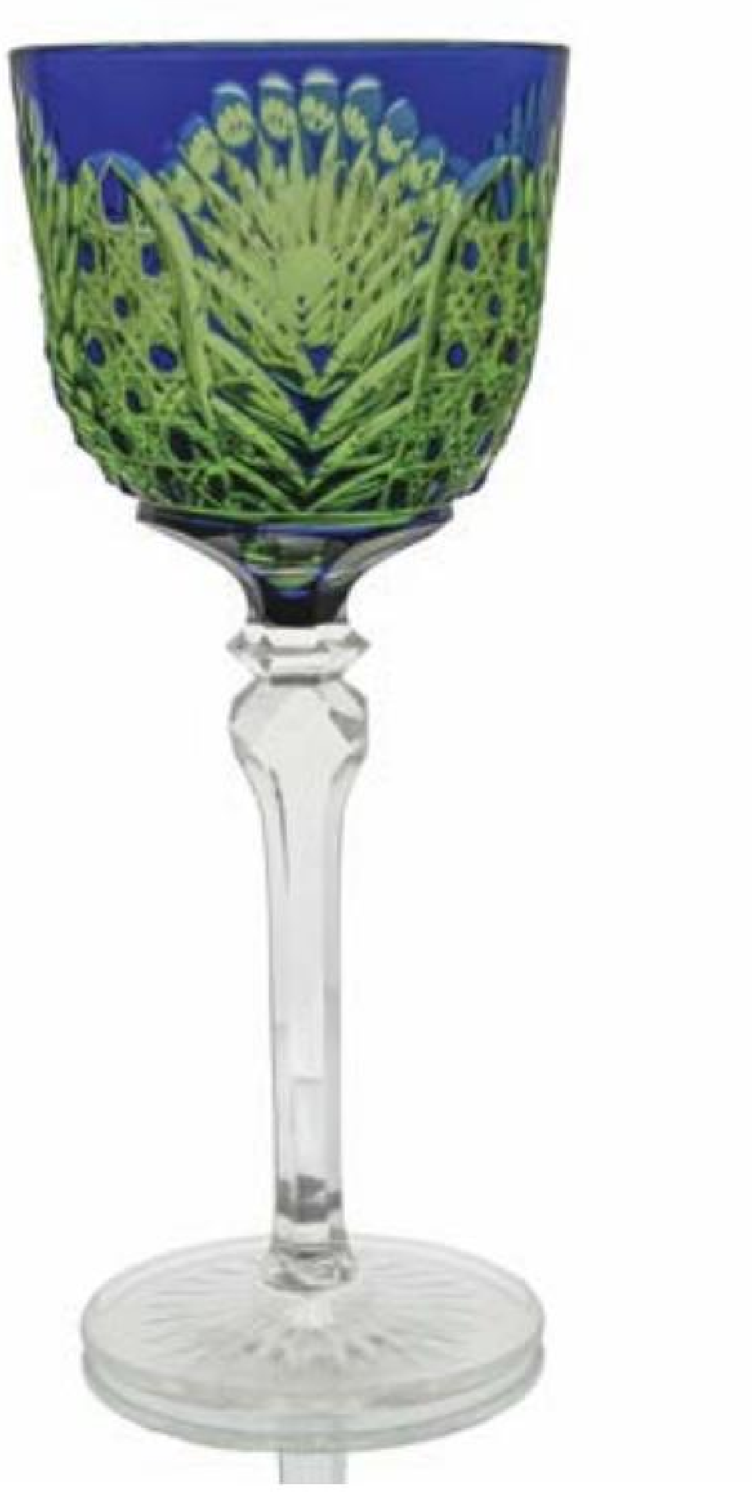


170

170. Quezal, an American Art Nouveau iridescent glass King Tut vase, circa 1900, footed and shouldered amphora form, decorated with blue, yellow and opaque lustre swirl design, peach interior, signed, 33cm high **£1,200 - £1,800**

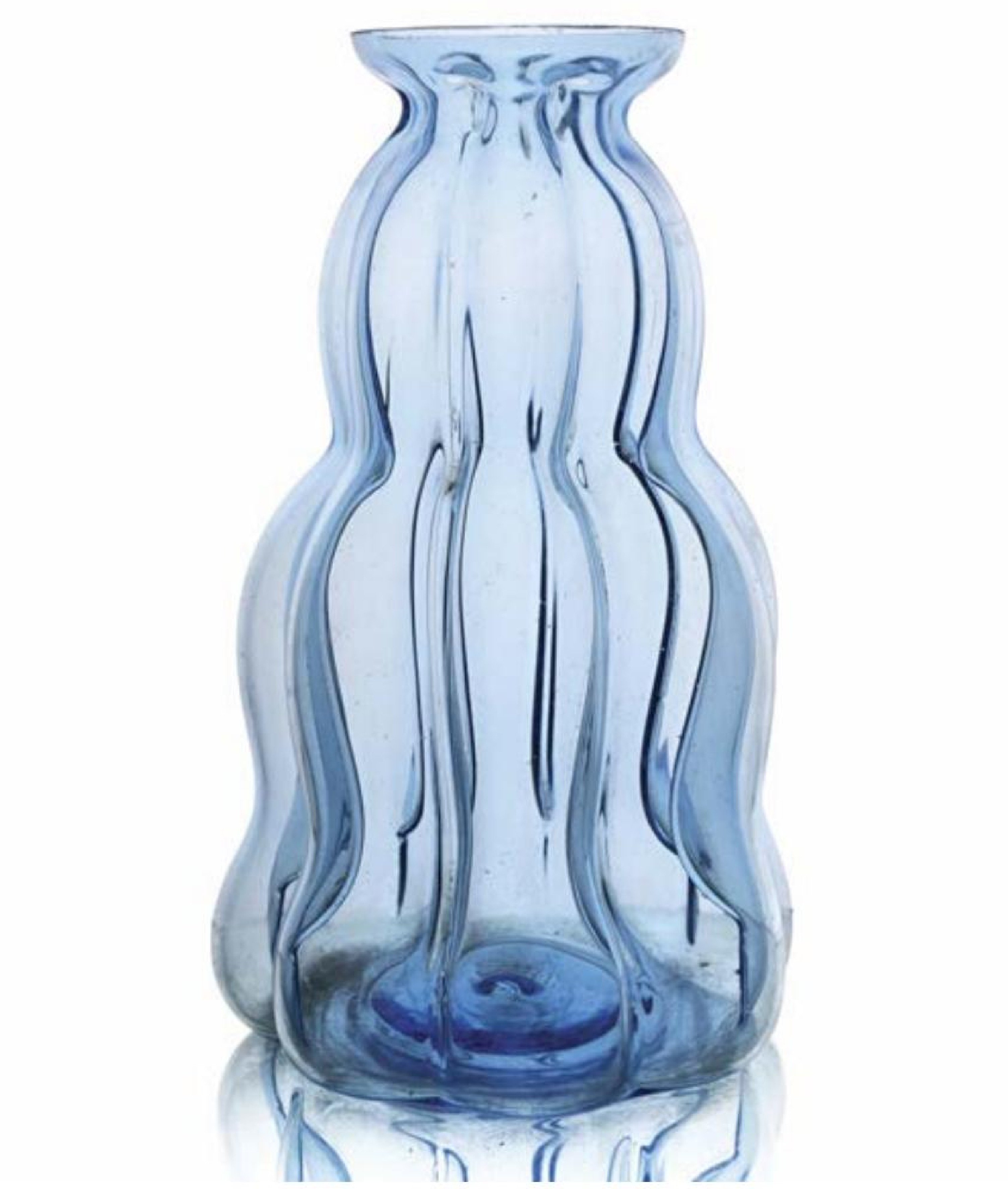
171. **Thomas Webb and Sons, an intaglio cut claret glass,** circa 1910, the rounded cylinder beaker bowl engraved with cartouche panels of foliate festoons united by daisy garland swags, on a square socle and ball knopped lens cut stem, floral wreath foot, 18cm high

Note: see Hajdamach, C. 2009, 20th Century British Glass, ACC, p.50, pl.95, for an example of the square socle between the bowl and stem, identical to this glass. **£80 - £120**



172

172. **Stevens and Williams, a triple cased and cut hock glass,** circa 1915, the rounded bowl in sapphire blue over lime green decorated with panels of peacock feather motifs between hobnail and crosshatch lappets, on a facet knopped hexagonal stem and star cut foot, 18.8cm high **£80 - £120**

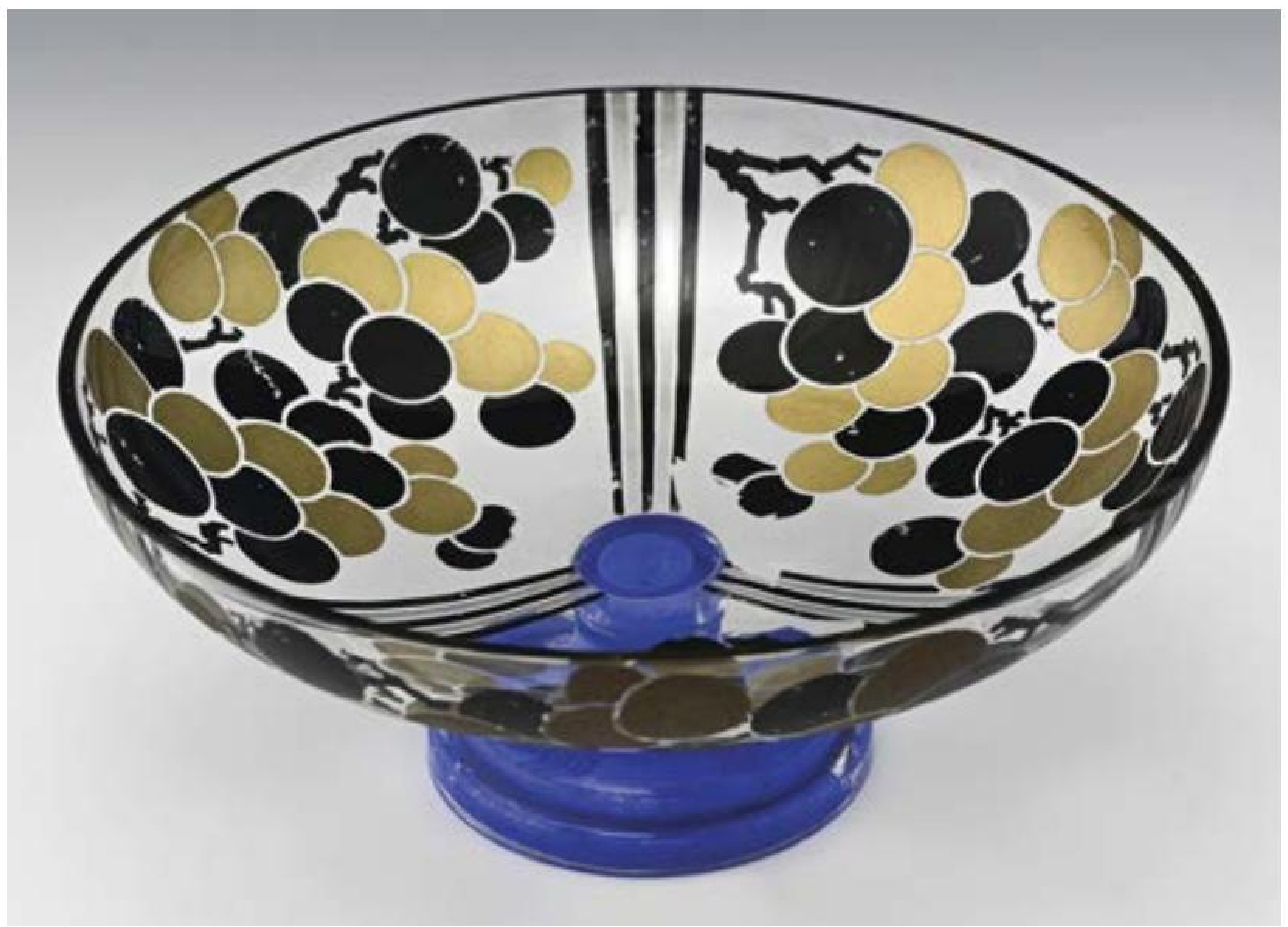


173

173. **Josef Hoffmann for Wiener Werkstatte, a Secessionist blue glass vase,** circa 1923, mould blown lobed double gourd form, probably manufactured by Lobmeyr, 26cm high

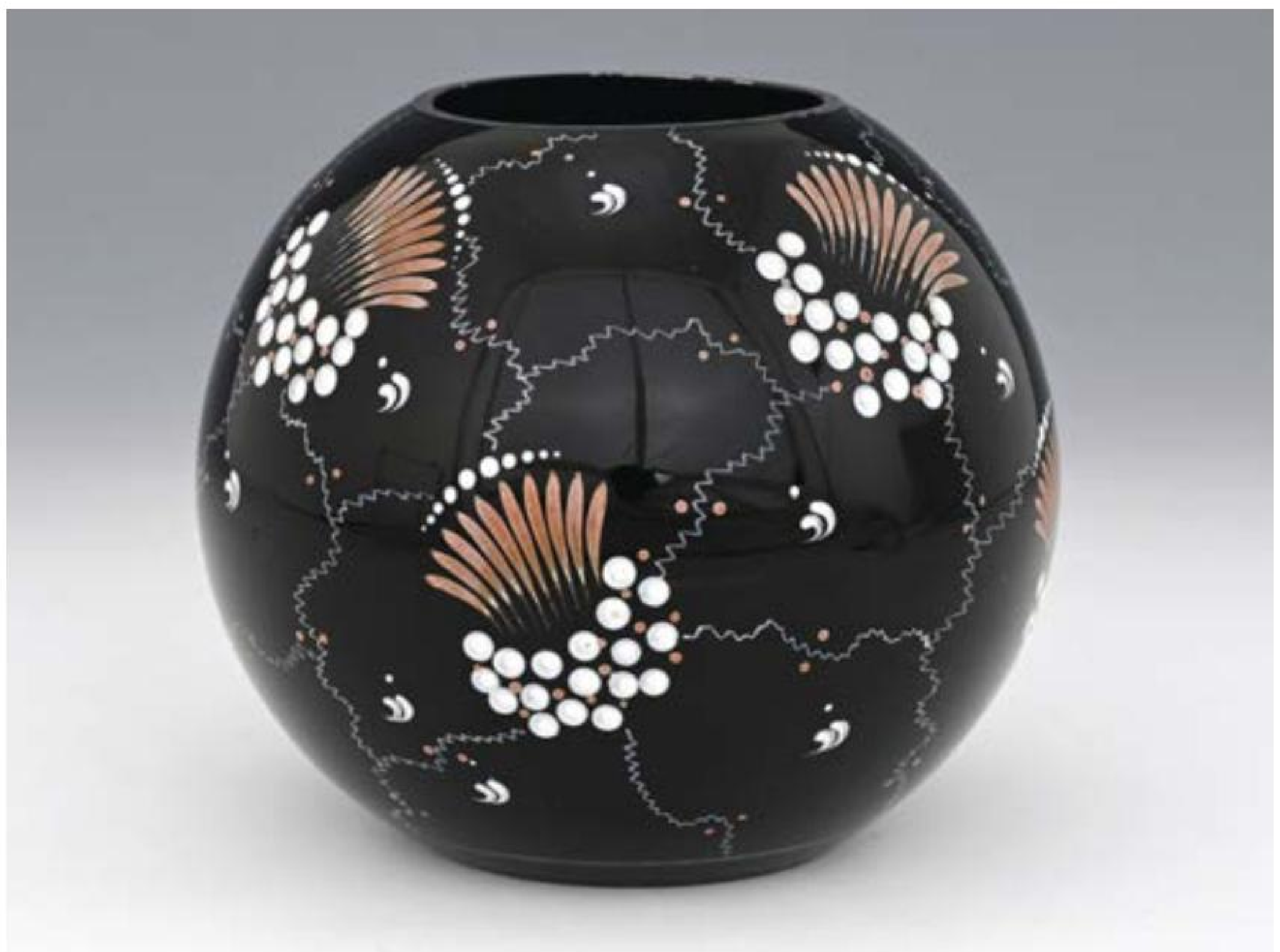
Note: part of a series of mould blown glass poduced from 1923, with Hoffmanns typical ribbed or lobed form as used in other mediums such as silver and wood, this vase appears to be a very rare example. A similar vase is illustrated in the sale catalogue of the Wiener Werkstätte 1928, p. 208, no. A, 63 and Br han, T., 1992, Glaskunst der Moderne, p.171, no.66 **£200 - £400**

174. **Sabino, a French opalescent glass bowl,** modelled in relief with a band putti holding hands, moulded marks Sabino Paris, 16.5cm diameter **£50 - £80**



175

175. **A French Art Deco enamelled glass pedestal bowl,** circa 1930, shallow form, reverse painted with stylised berries in gold and black, between radiating silver and black stripes, on a blue domed foot **£60 - £100**

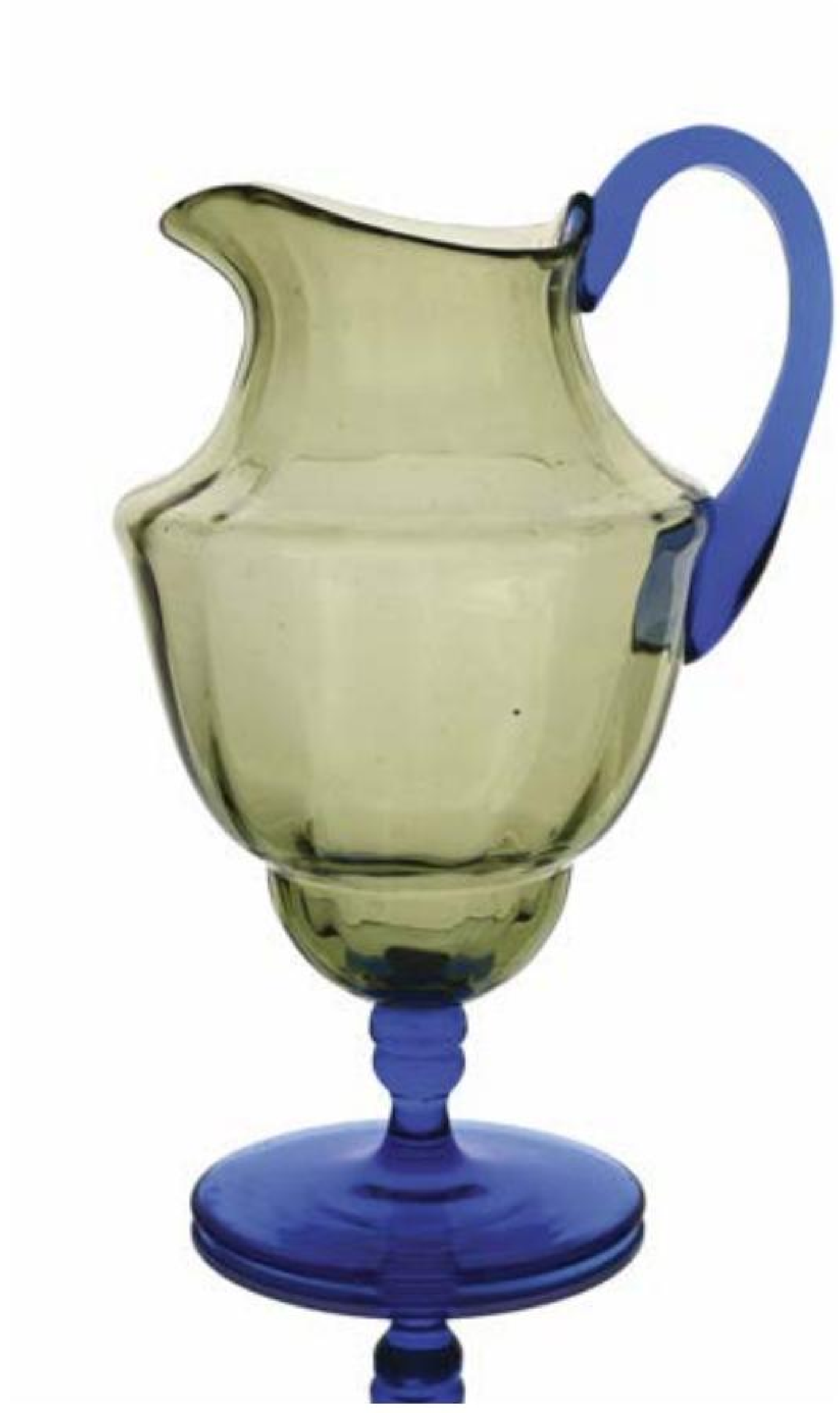


176

176. **Michel Herman, an Art Deco enamelled black glass vase,** circa 1930, spherical form, painted with stylised African flowers on zigzag random lattice ground, 14cm high **£50 - £80**

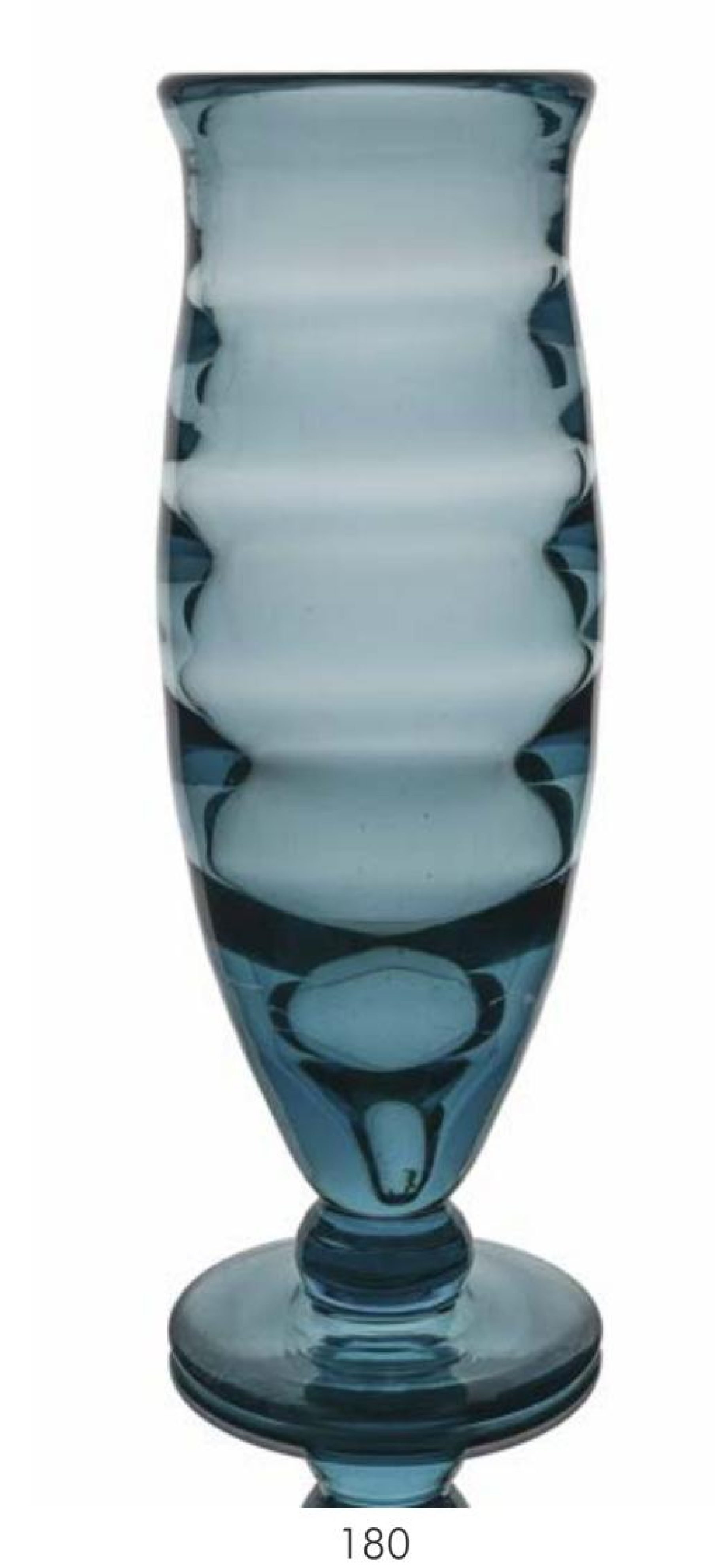
177. **Ludwig Kny for Stuart, an Art Deco Ellesmere glass decanter and jug,** circa 1930s, footed ovoid form, cut with stylised fern and mitre lozenges, with barrel form facet cut stopper, etched mark, 31cm high (2) **£40 - £70**

178. Herbert Webb for Webb Corbett, a set of four Art Deco cut glass wine glasses, circa 1930, conical form with concentric wave cut decoration above a facet mitre cut stem and plain foot, acid marks to some, 12.5cm high (4) **£80 - £120**

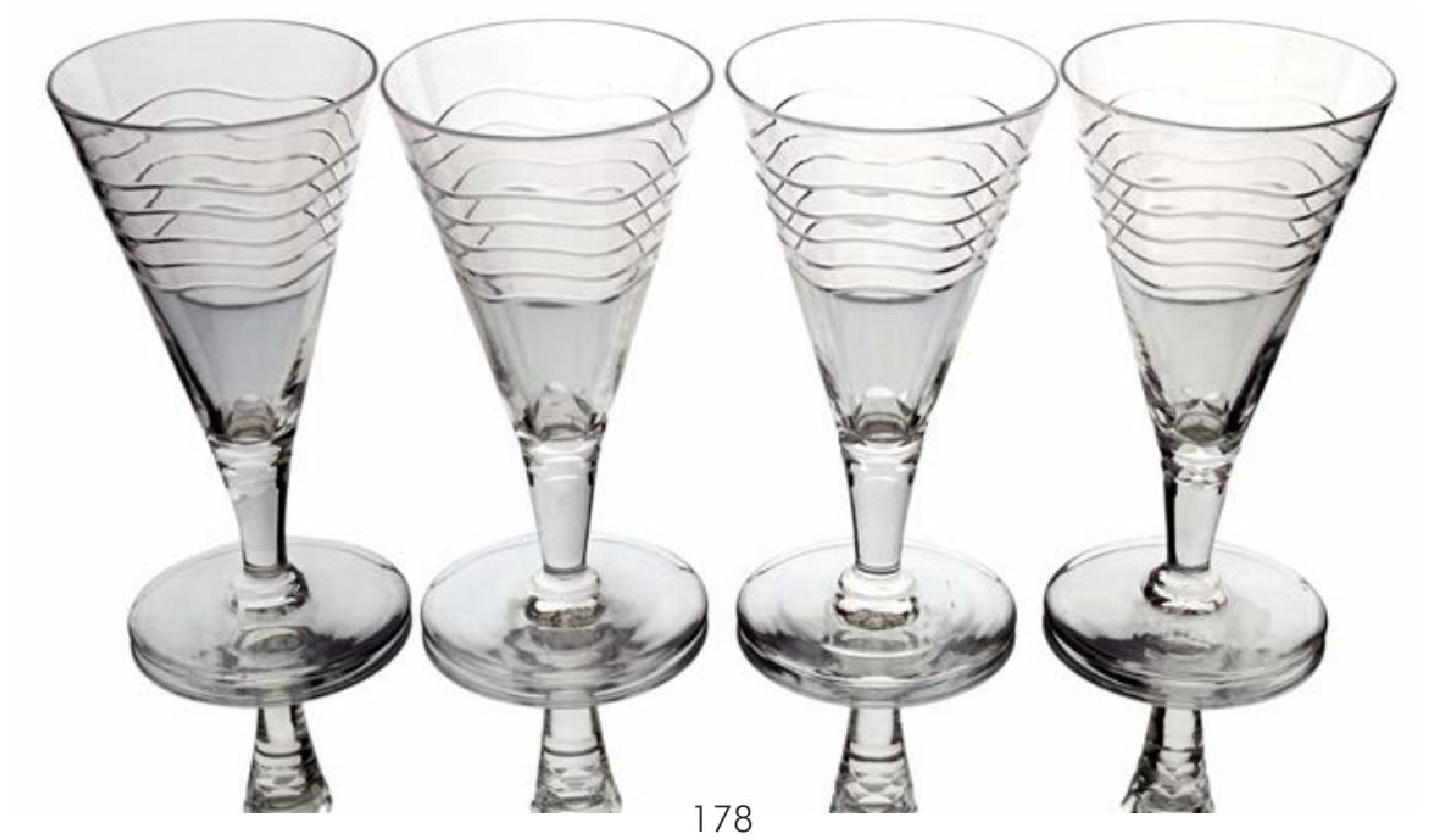


179

179. An Art Deco amber and blue glass jug, probably Frederick Carder for Steuben, optic ribbed double ogee shouldered form on a knopped sweeping foot, applied loop handle, 23cm high **£30 - £50**



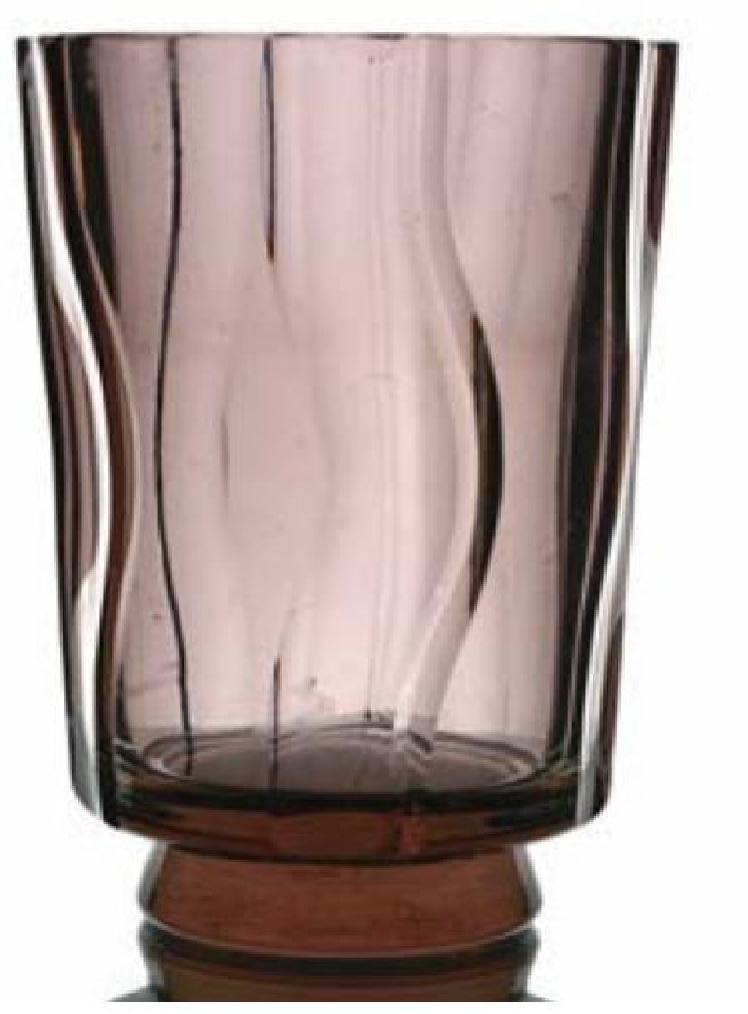
180



178

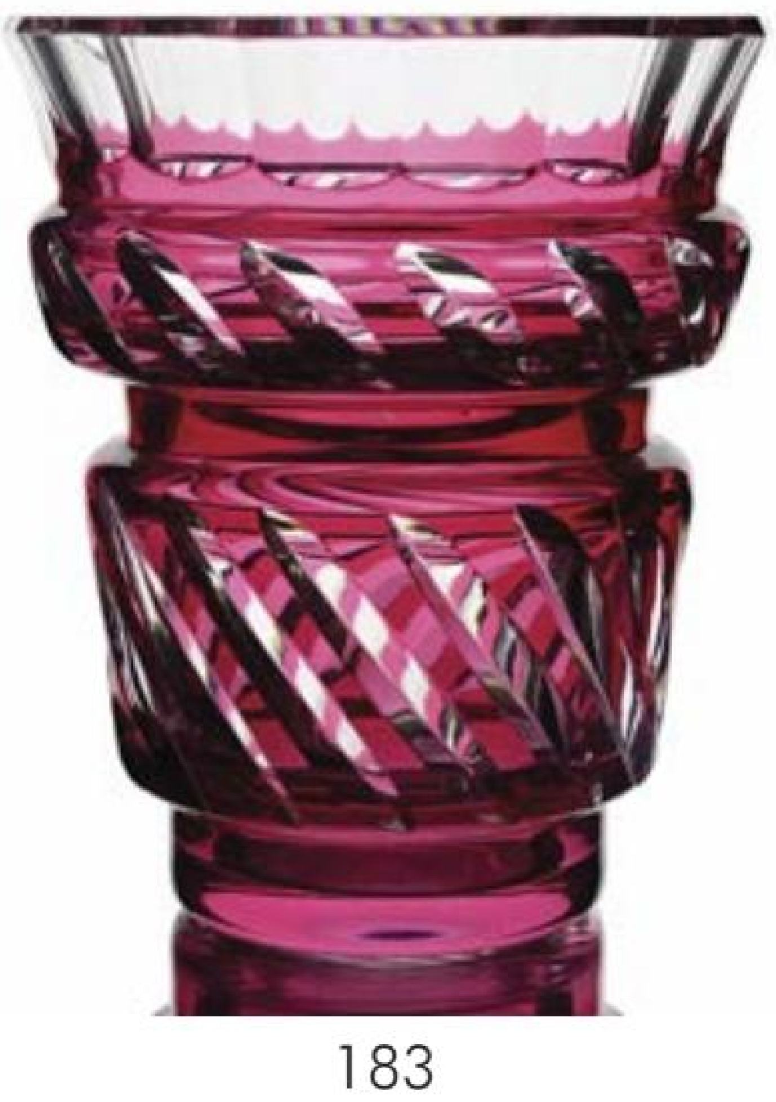
180. Elis Burgh for Kosta, an Art Deco optic ribbed glass vase, circa 1930, elongrated amphora form, on ball knop and circular foot, in teal blue, model 158, incised marks, 33cm high **£40 - £70**

181. Gerda Stromberg for Strombergshyttan, an Art Deco Swedish glass vase, circa 1930, emerald green, broad banded bucket form, 22cm high **£30 - £50**



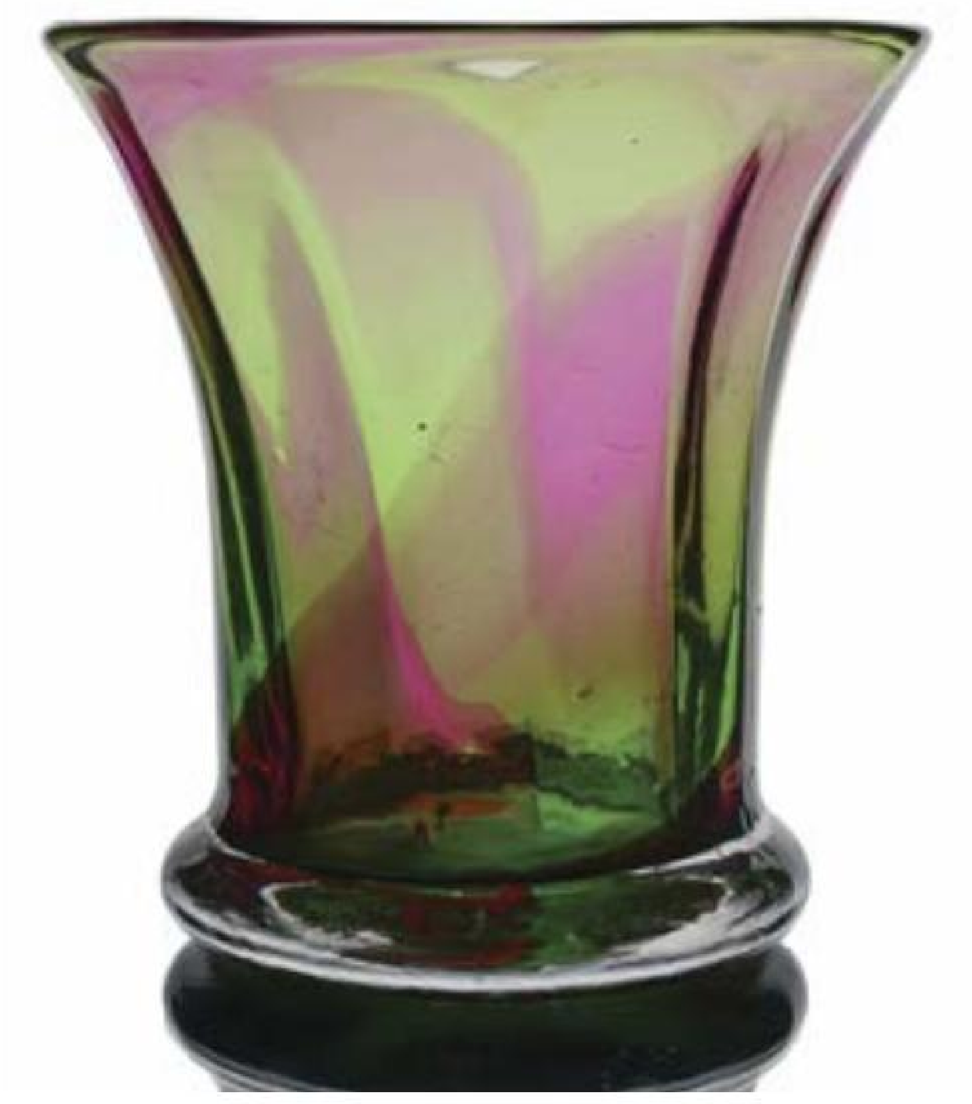
182

182. Simon Gate for Orrefors, an Art Deco cut glass vase, circa 1930, topaz colour of heavy footed cylinder form, cut with pairs of broad and narrow vertical wave motifs, incised marks Of Ha, 16cm high **£50 - £100**



183

183. Charles Graffart for Val St Lambert, an Art Deco red cased cut glass vase, designed circa 1935, decorated with bands of wrythen mitre cuts, slice cut everted rim, signed, 15.5cm high **£60 - £100**



184

184. Stevens and Williams, an Art Deco Rainbow glass vase, circa 1930, flared form with vertical optic ribbing with stripes of green and pink, 17.5cm high **£40 - £70**

185. Stevens and Williams, Royal Brierley, an Art Deco controlled bubble glass vase, in the style of Keith Murray, ovoid form, wrythen bands of graduated bubbles, in dark emerald green, etched mark, 19cm high **£40 - £70**

186. Barnaby Powell for James Powell and Sons, Whitefriars, two Art Deco sapphire blue glass bowls, model 9380 and W57, designed cirrca 1931, the footed version as part of the Wealdstone Range for Wuidart, footed squat optic banded, 21cm diameter (2) **£30 - £50**

187. William Wilson for James Powell and Sons, Whitefriars, an Amber glass optic ribbed vase, circa 1937, model 9094, beaker form, together with two other optic mould blown vases, probably Stourbridge **£50 - £100**

188. John Luxton for Stuart, three Modernist cut vases and bowl, circa 1954, decorated with stylised geometric star and foliate motifs within diaper trellis, including a footed conical bowl, barrel form and flared footed vases, etched marks, 20cm high (3) **£50 - £80**

189 (part lot)

189. John Luxton for Stuart, two Modernist glass shallow dishes, circa 1950s, footed oval form with inverted sides, one cut as a melon, the other with concentric demilune cutting, etched marks (2) **£50 - £80**

190. Per Lutken for Holmegaard, three Modernist glass bowls, 1953-62, including a Selandia fruit bowl, Akva oval dish and smoky green circular bowl, incised marks, 25cm long (3) **£50 - £100**

191

191. Alessandro Mandruzzato, an Italian Murano glass Sommerso vase, circa 1960, facet cut and quadruple cased in peach, blue, amber and amethyst, 21cm high **£50 - £80**

192. Gio Ponti for Venini (attributed), a Modernist filigree stripe glass vase, circa 1960s, conical form with wrythen oraneg and red stripes, 18cm high **£80 - £120**

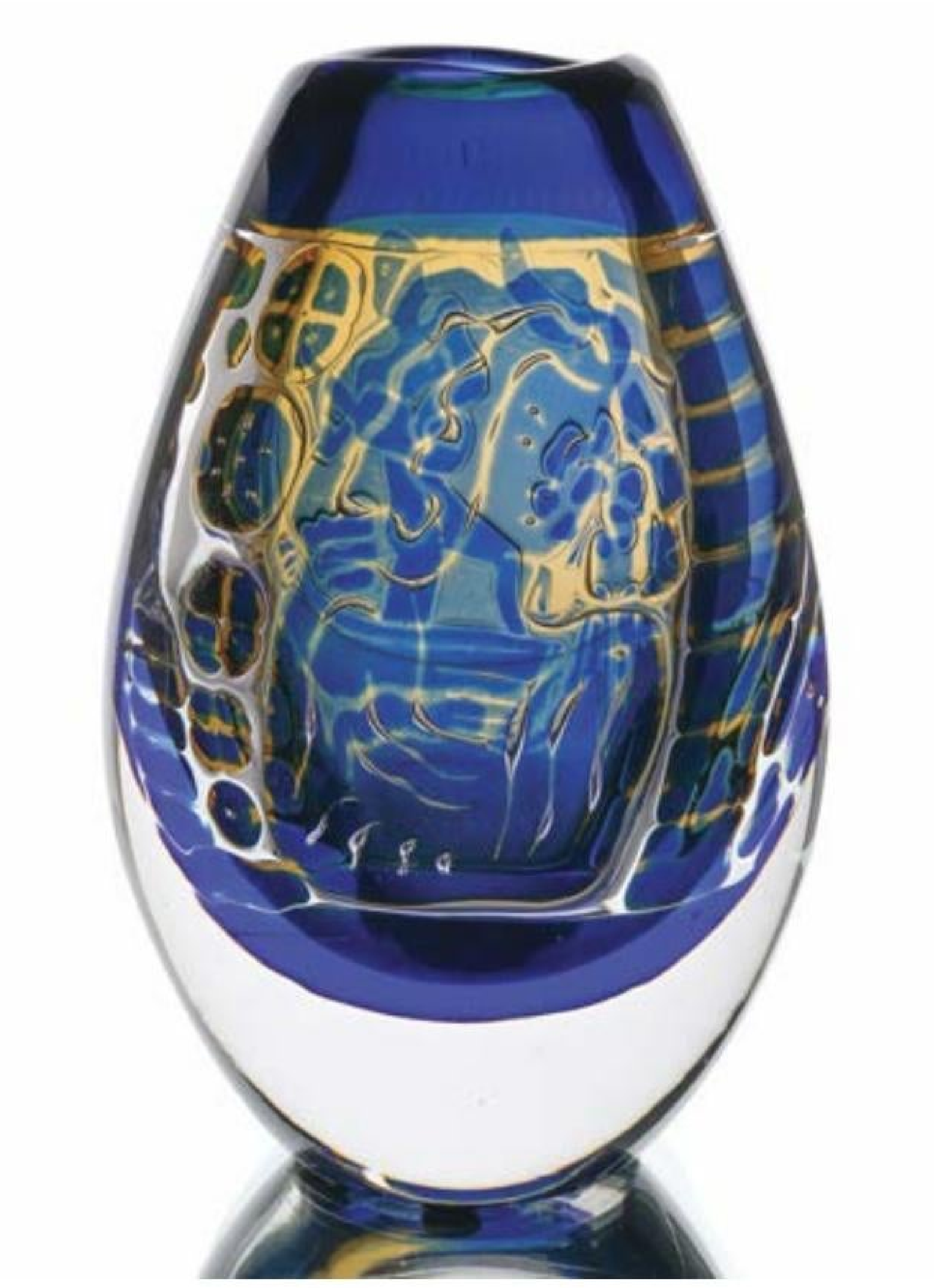
193

193. Miloslav Klinger for Zelezny Brod, a Modernist Czech blue glass centrepiece bowl, circa 1960, oval flared dish form in electric sapphire blue, 24cm long **£60 - £100**

194

194. Otto Brauer for Holmegaard, a graduated set of three Modernist glass Gulvvases, designed 1962, in deep amethyst purple, each of shouldered cylinder form with broad disc rims, (3) **£80 - £120**

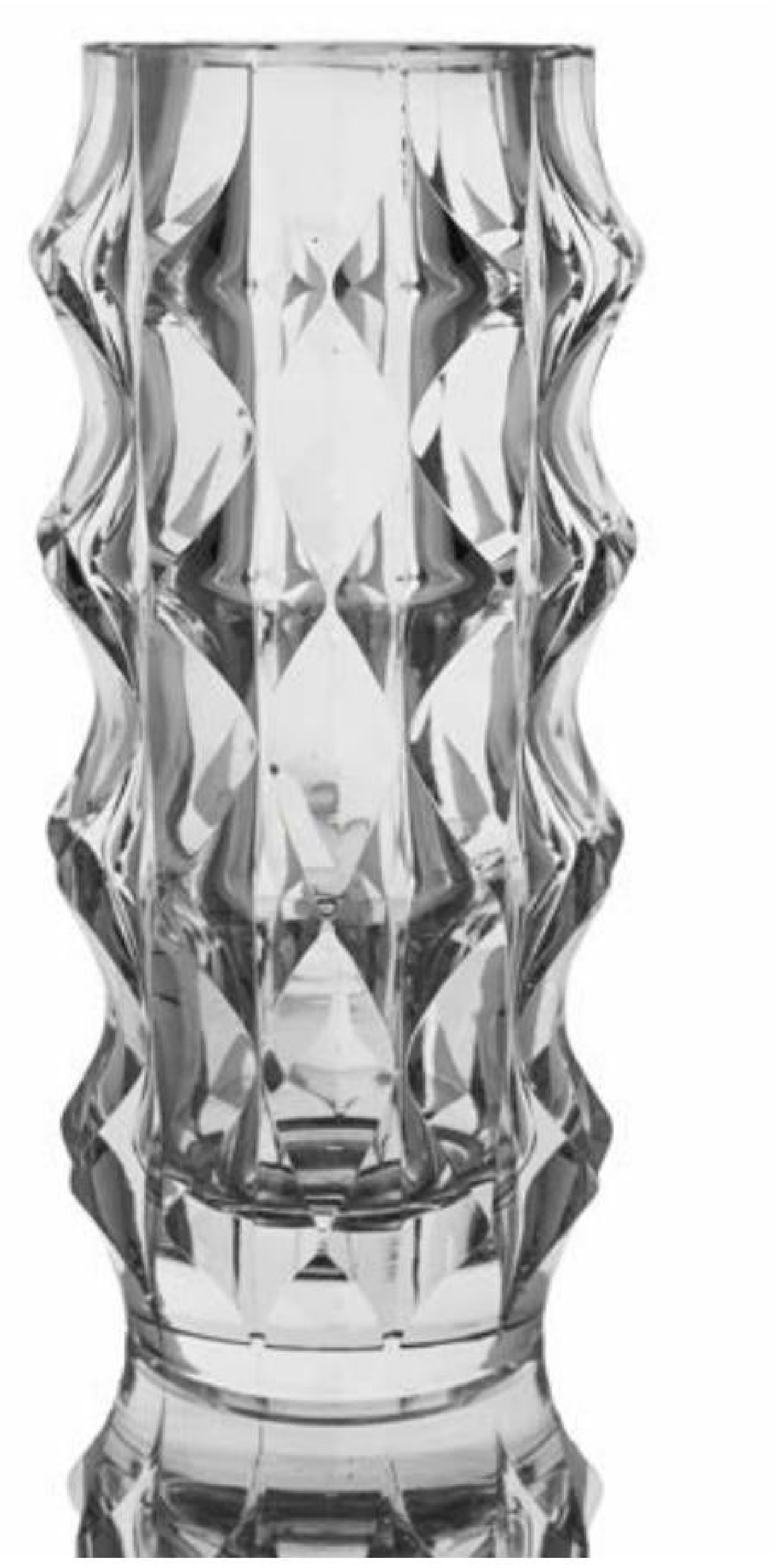
195. Saara Hopea for Nuutajarvi (attributed), a Modernist art glass bubble vase, rounded pellet form with ovoid cavity and teardrop bubble below, 10cm high **£40 - £70**



196

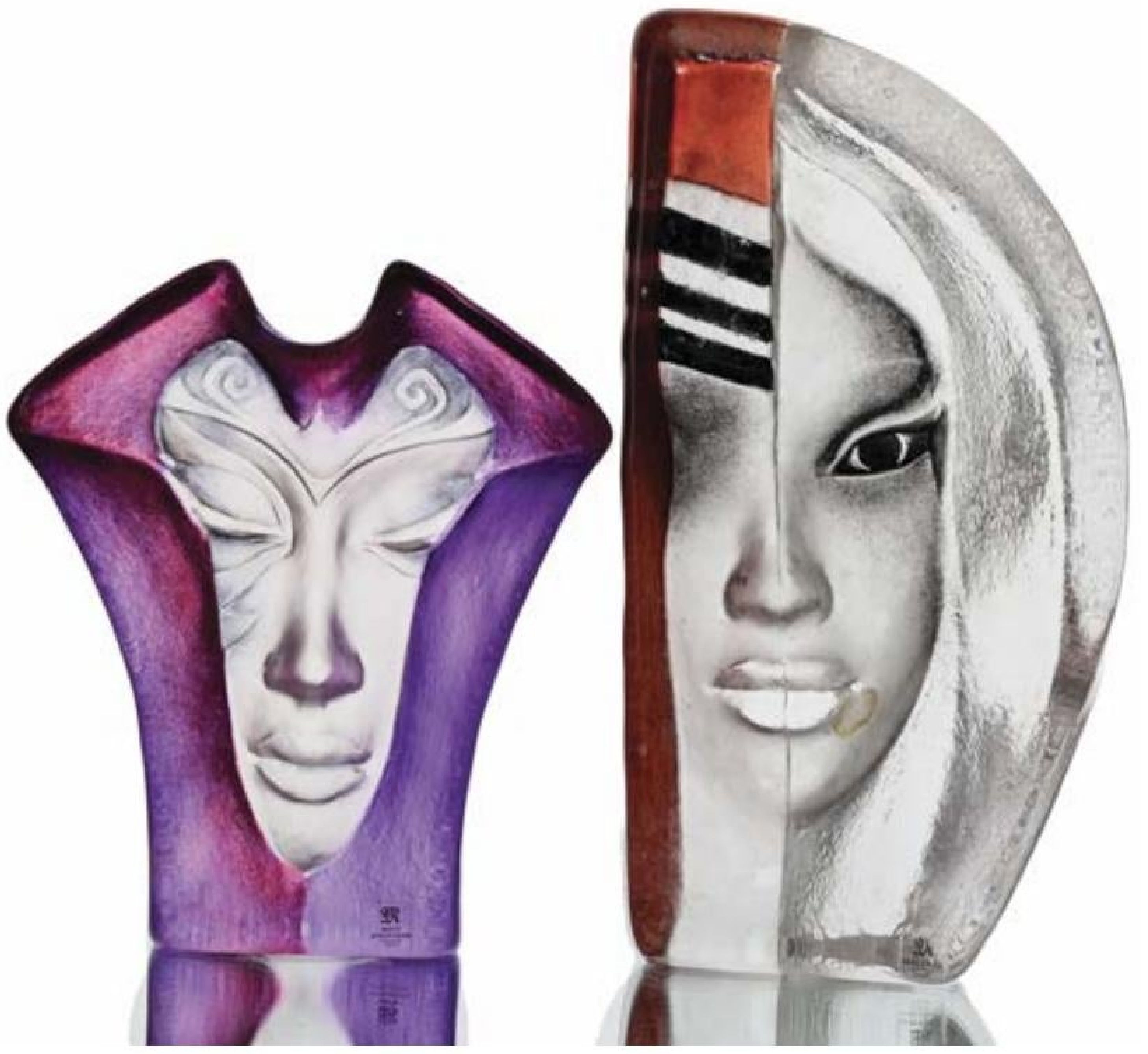
196. Edvin Ohrstrom for Orrefors, an Ariel Gondoliere glass vase, circa 1970, number 488-F, teardrop form, internally decorated with a womans head to one side, the other with a singing gondolier, incised marks, 21cm high

Provenance: Wright, Chicago, Scandinavian Design, 25th May 2010, lot 293 **£400 - £600**



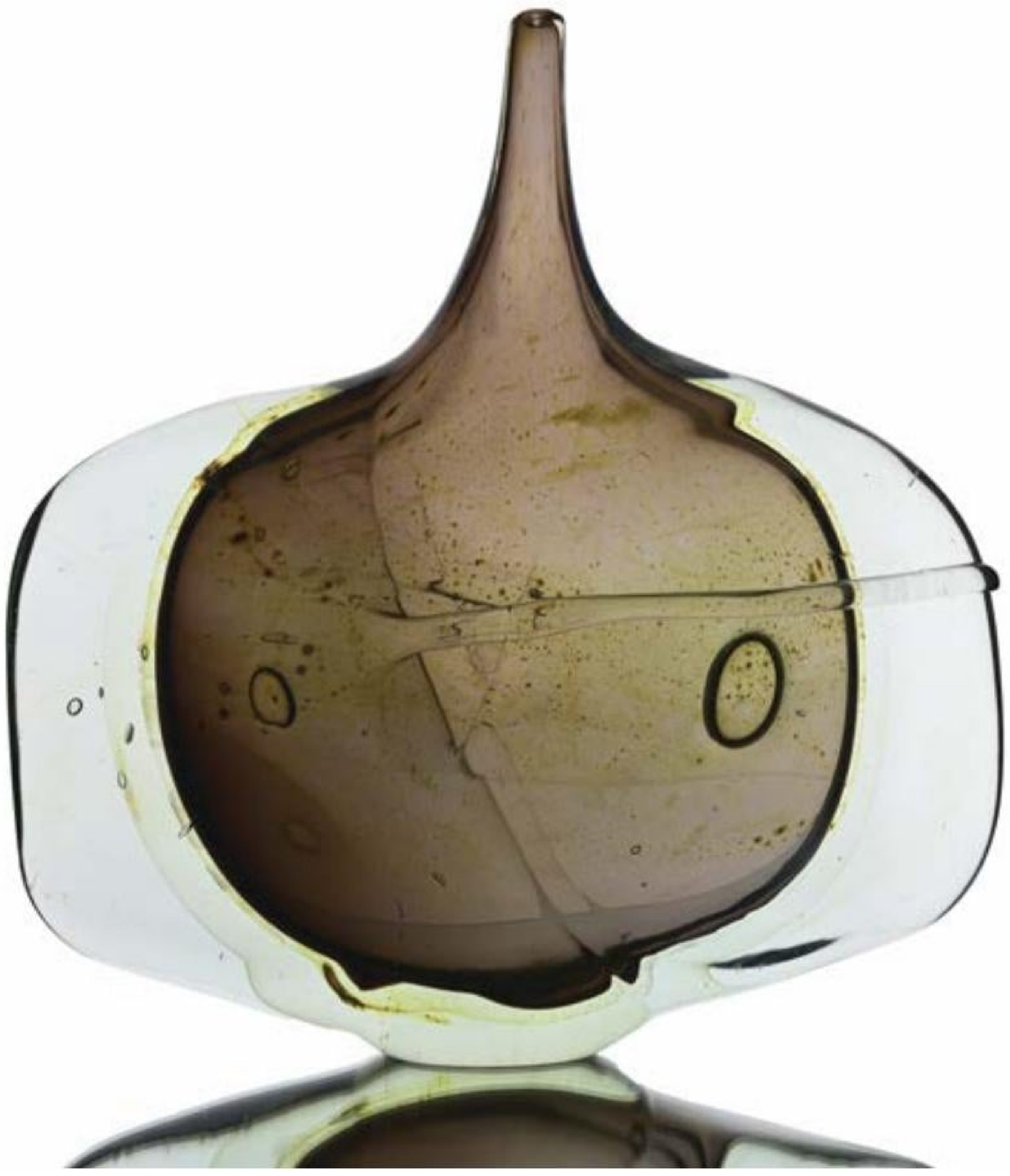
197

197. Willy Johansson for Hadeland, a Modernist Diamant glass vase, circa 1970, cylindrical form, cut with vertical bands of diamond form nodules, 23.5cm high **£60 - £100**



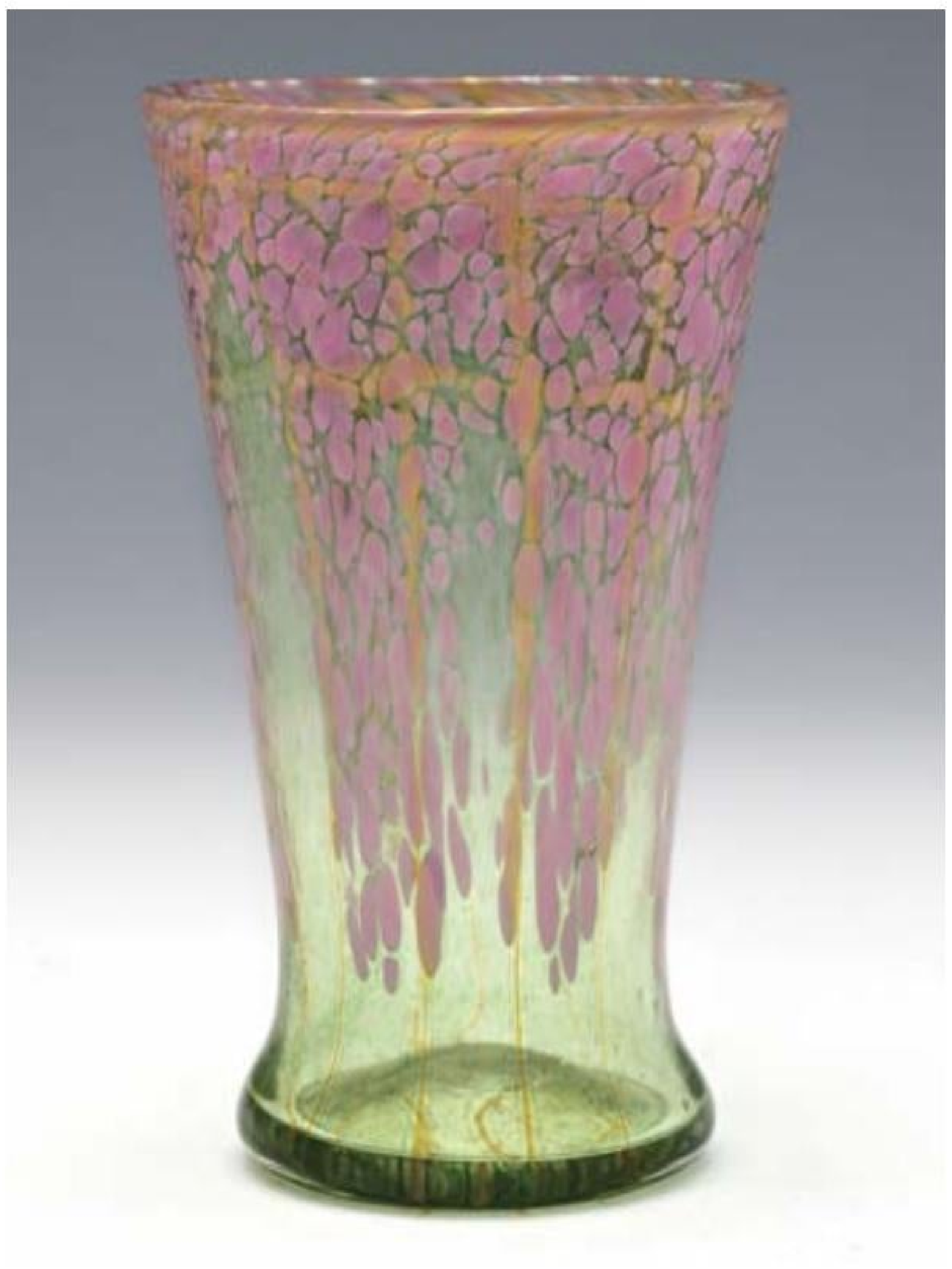
199

199. Mats Jonasson for Maleras, two Scandinavian Modernist glass sculptures, Morgana and Enora, 65119 and 65148, modelled in relief and coloured as stylised masks, incised marks and stickers, with boxes, 19.5cm high (2) **£100 - £200**



198

198. Michael Harris for Mdina, a large art glass Fish vase, circa 1980, axe head form with hot glass moulding, mottled and marbled, unsigned, 30cm high **£200 - £400**



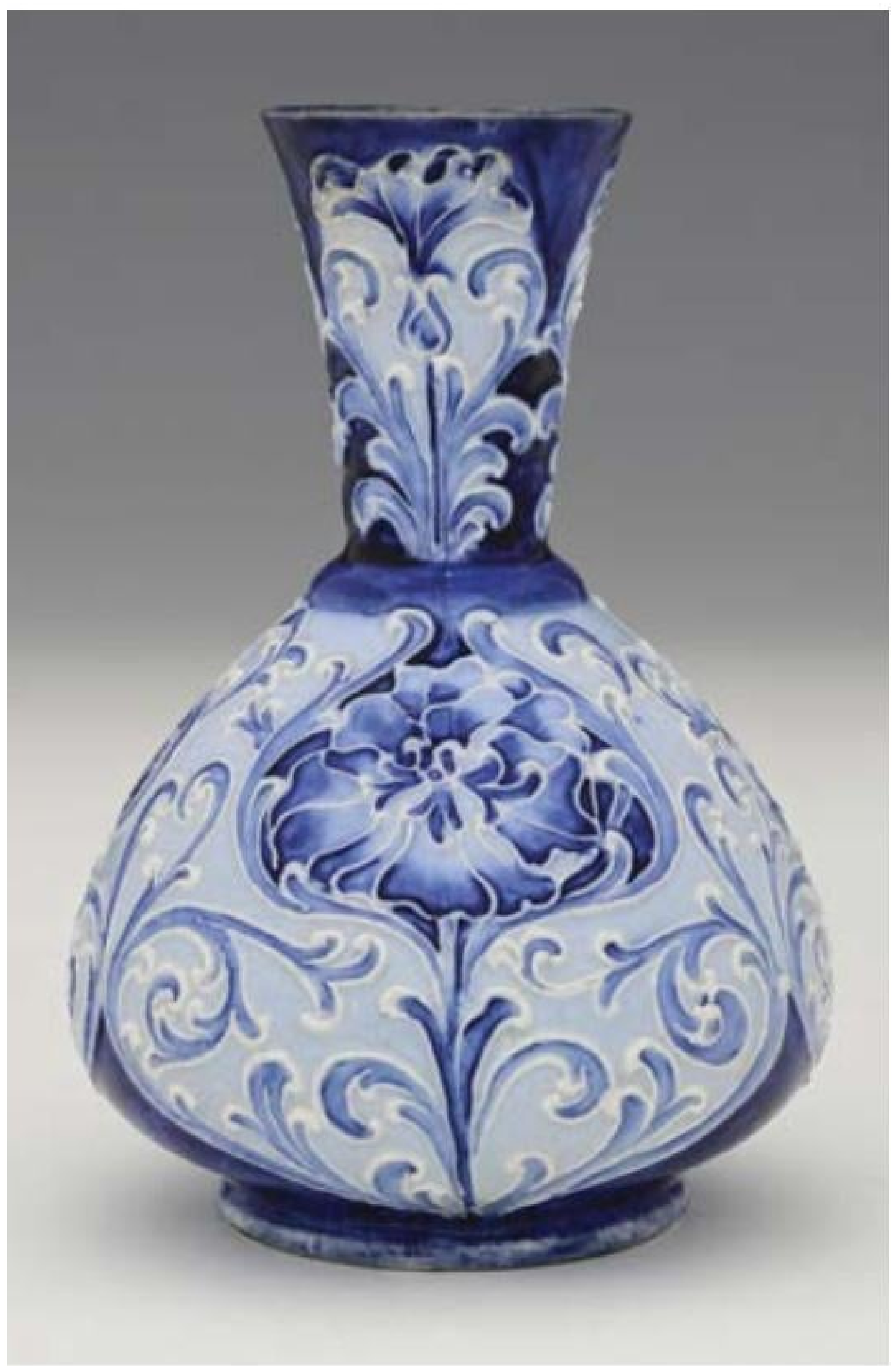
200

200. Siddy Langley, a studio art glass vase, 1999, flared beaker form, green with an iridescent lattice trellis design and pink opaque speckled arcading, signed and dated, 14.7cm high **£40 - £60**

MOORCROFT AND ART POTTERY

201. Siddy Langley, an iridescent studio art glass vase, 1987, flattened ovoid form with everted rim, stylised blue lustre flower heads on opaque speckled pink and entwined tendril ground, signed, 11cm high **£50 - £80**

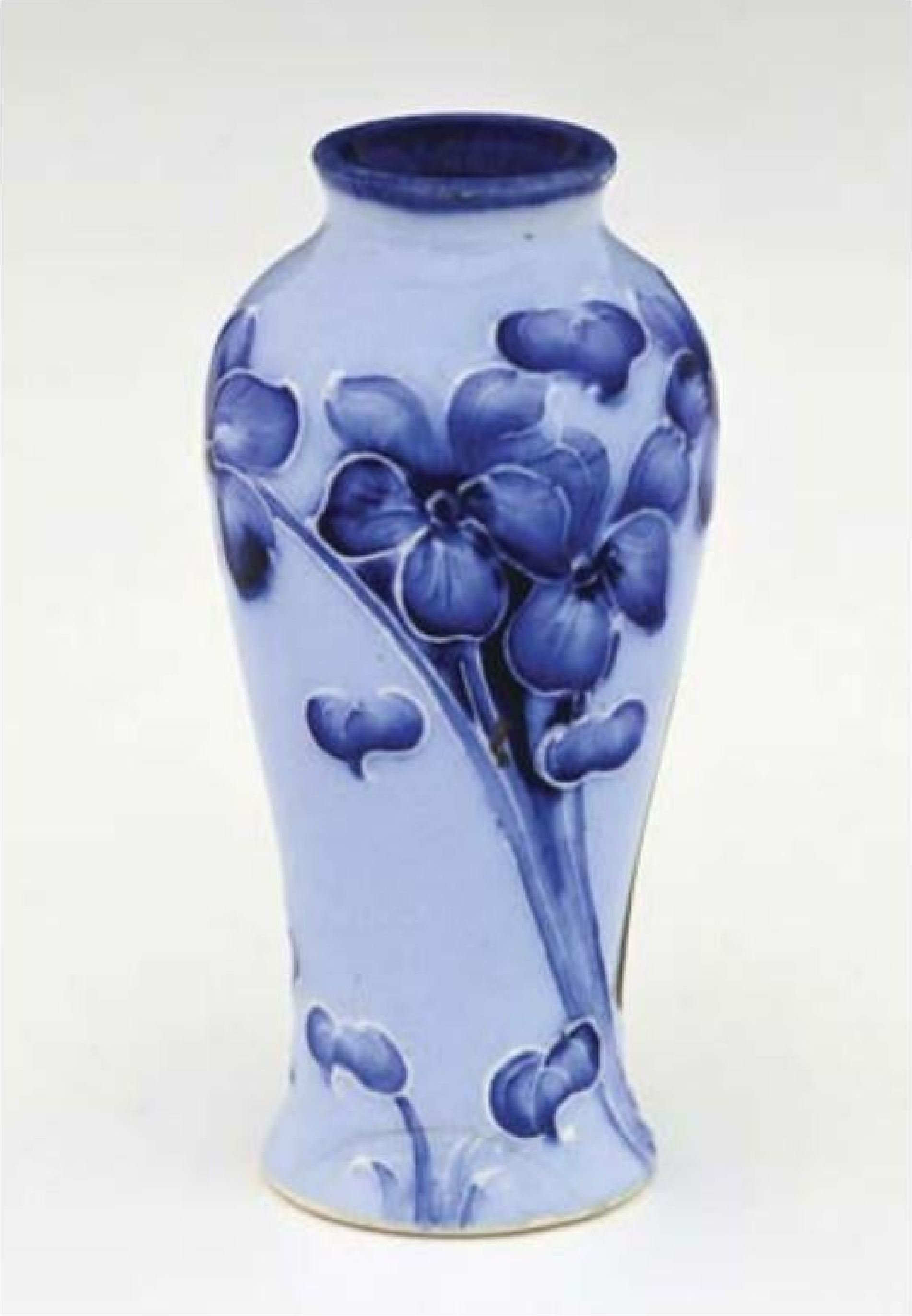
202. William Moorcroft for James MacIntyre, a Florian Ware blue Violet on blue vase, circa 1903, elongated waisted form with crimped rim, printed mark and incised monogram, 25cm high **£100 - £200**



203

203. William Moorcroft for James MacIntyre, a Florian Ware Poppy on blue vase, circa 1900, conical bottle form with flared neck, printed mark and underglaze green monogram, 14cm high **£100 - £200**

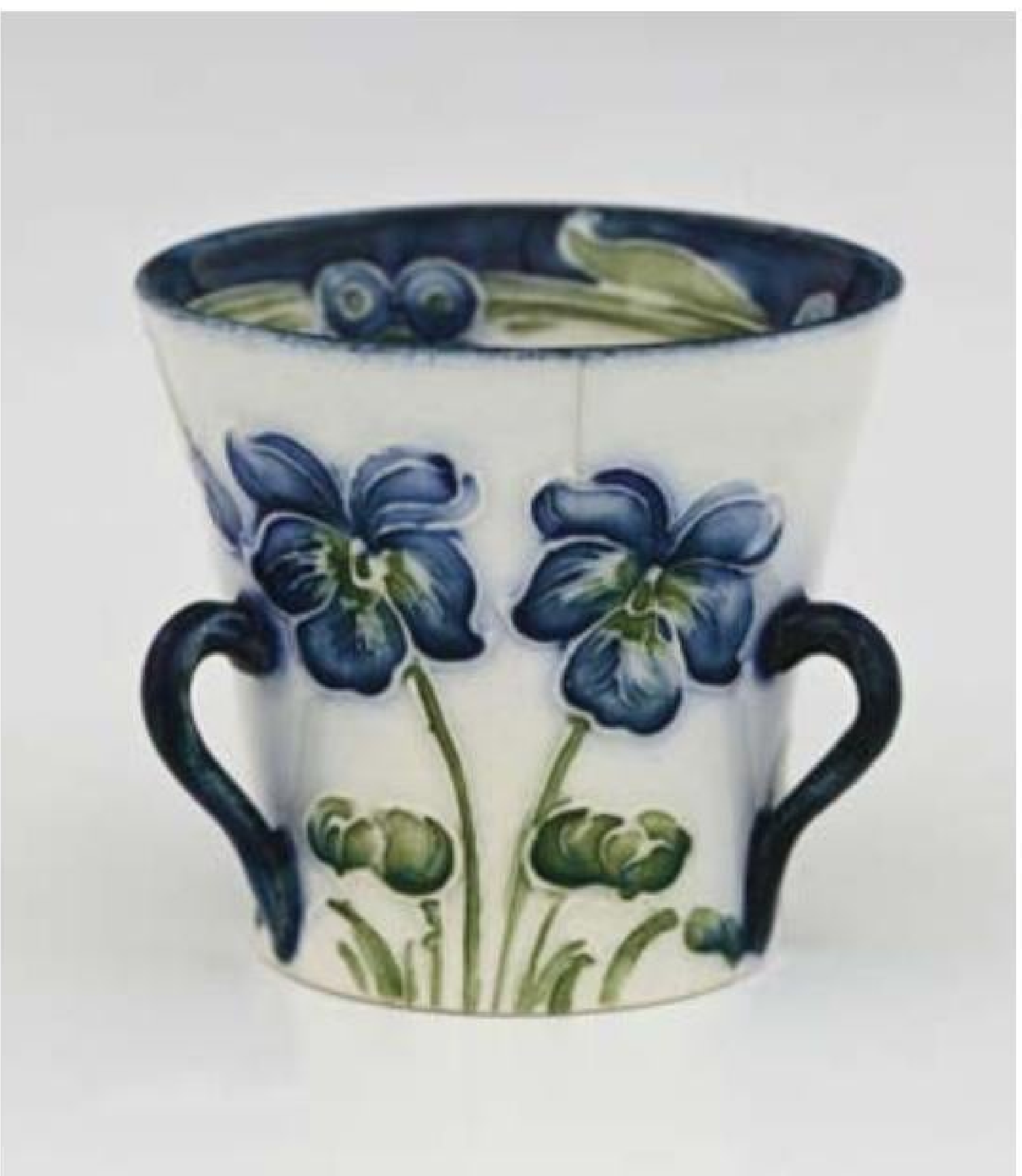
204. William Moorcroft for James MacIntyre, a Florian Daffodil and Tulip jug, circa 1903, conical form with angled handle, printed mark and underglaze green signature, 28.5cm high **£100 - £200**



205

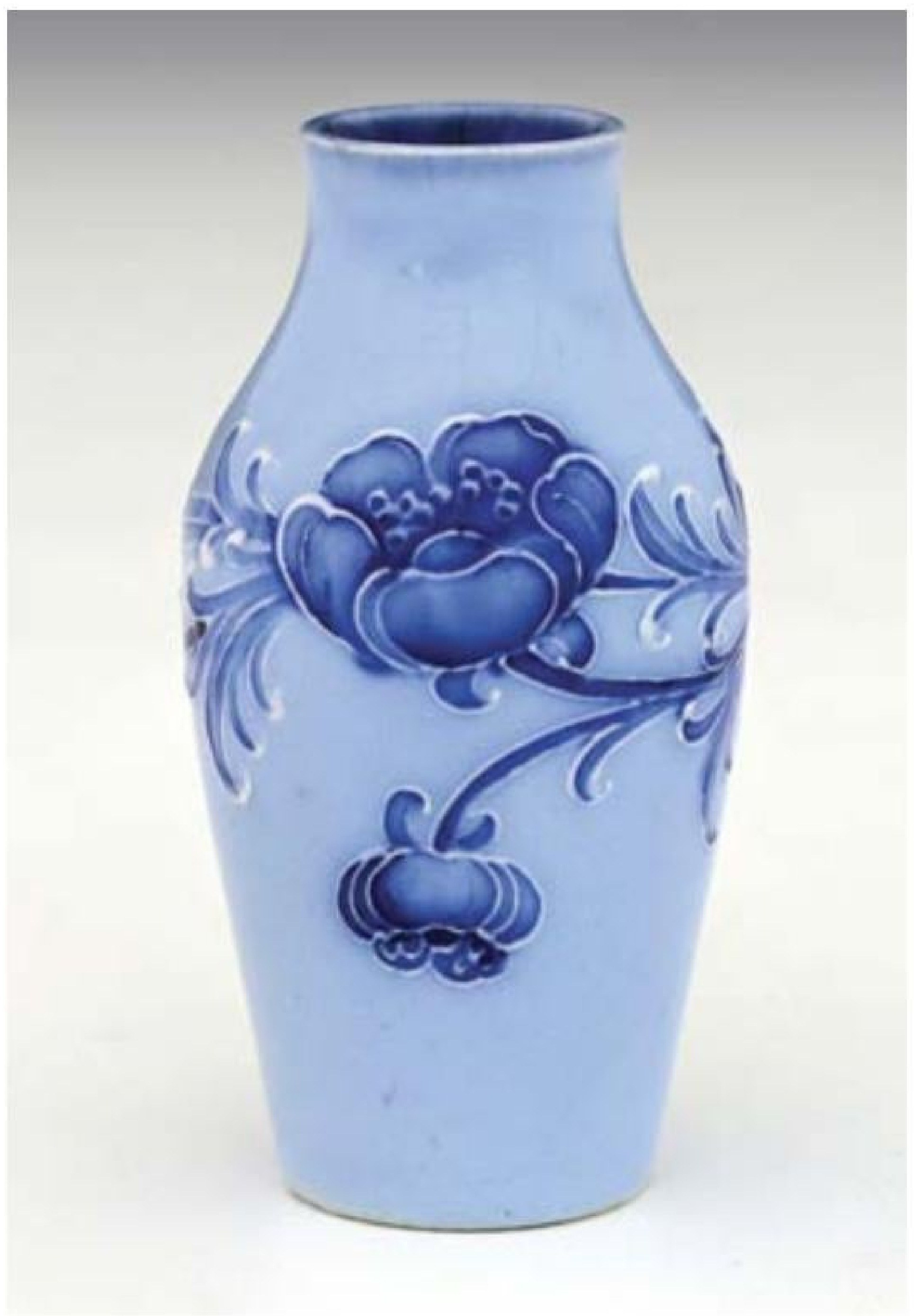
205. William Moorcroft for James MacIntyre, a miniature Violet on blue vase, circa 1903, elongated inverse baluster form, printed mark and underglaze green monogram, 7.5cm high

Provenance: MacMillan and Perrin Moorcroft Pottery Exhibition 1978 **£150 - £250**



206

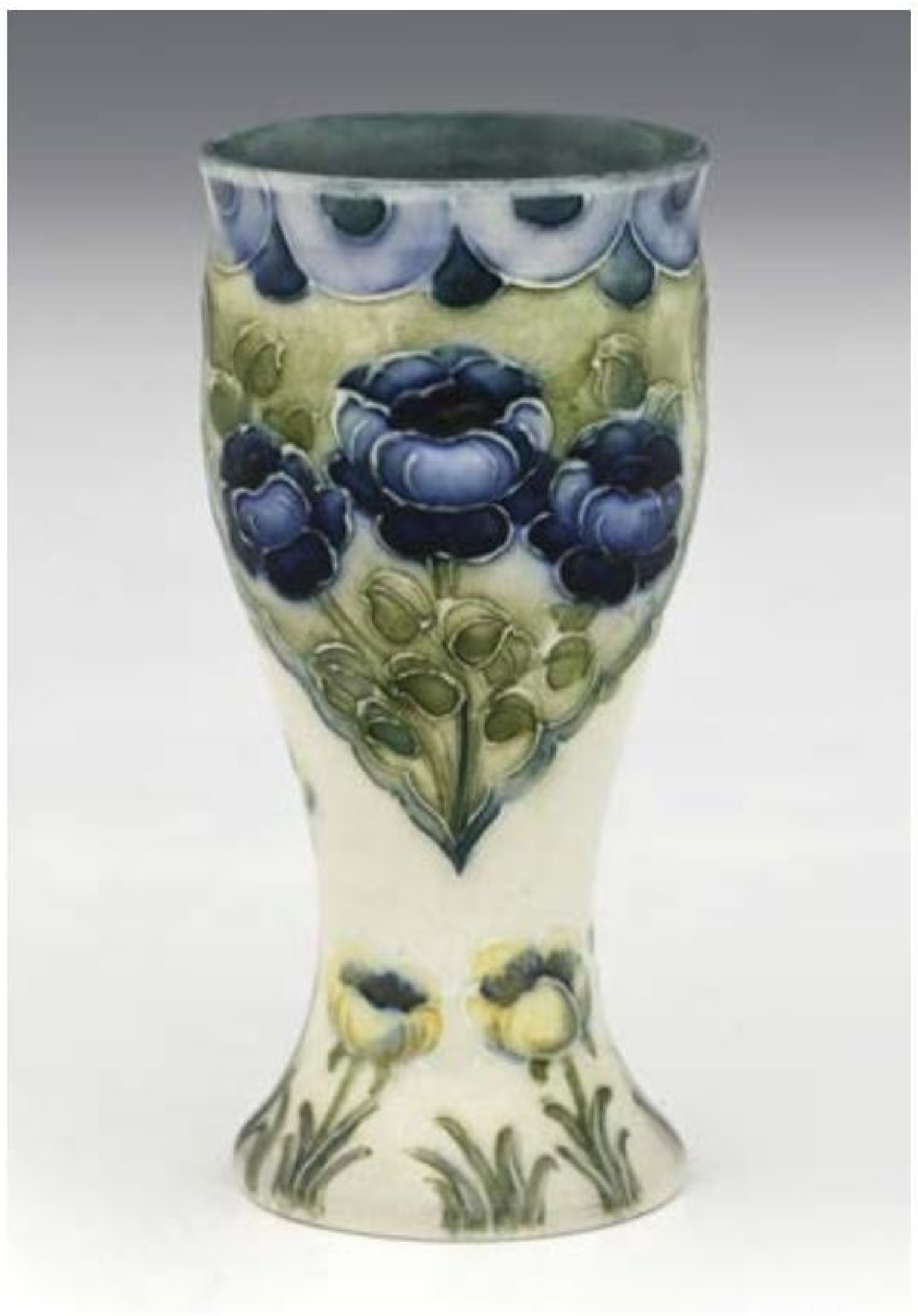
206. William Moorcroft for James MacIntyre, a miniature Violet vase, circa 1904, triple handled flared form, printed mark and underglaze green monogram, 4.5cm high **£150 - £250**



207

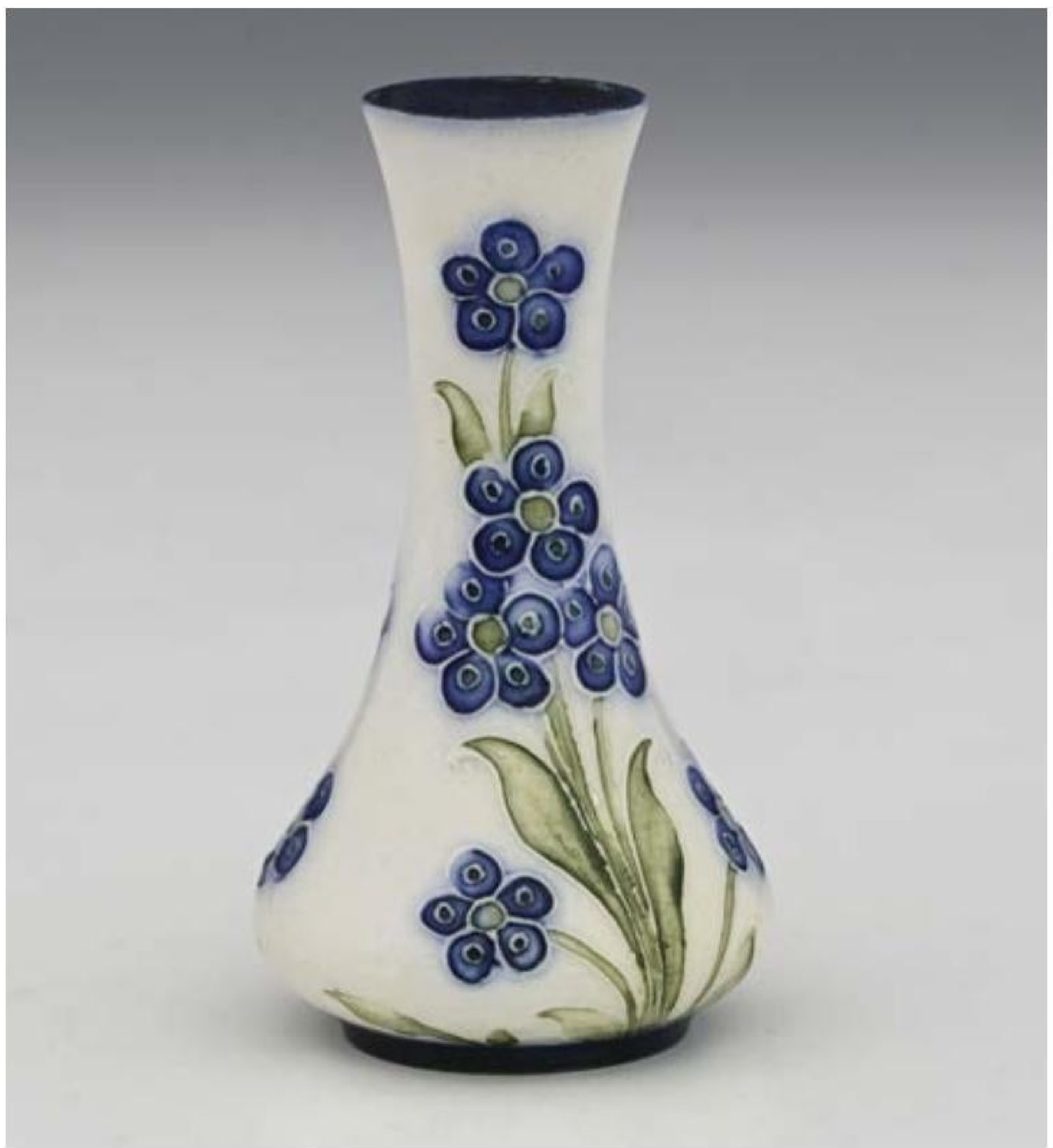
207. William Moorcroft for James MacIntyre, a miniature blue Poppy Garland on blue vase, circa 1903, shouldered form with tapered neck, printed mark and underglaze green monogram, 7.5cm high **£150 - £250**

208. William Moorcroft for James MacIntyre, a miniature Eighteenth Century pot and cover, circa 1908, cylindrical form, printed mark and underglaze green monogram, 4cm diameter **£200 - £400**



209

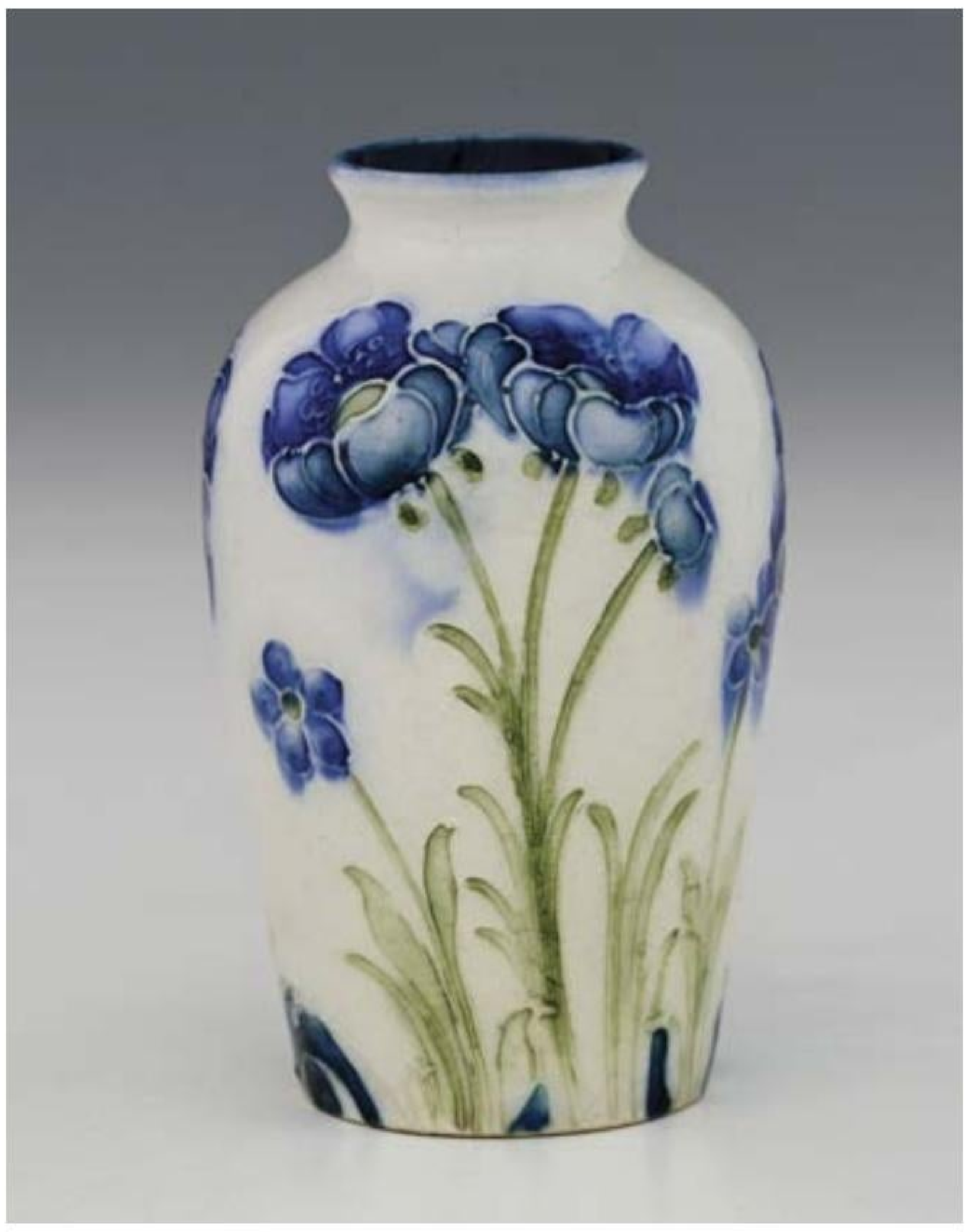
209. William Moorcroft for James MacIntyre, a miniature Yellow Poppy and Rose panel vase, circa 1908, elongated ogee chalice form, printed mark and underglaze green monogram, 7.5cm high **£200 - £400**



210

210. William Moorcroft for James MacIntyre, a miniature Forget Me Not vase, circa 1903, waisted baluster form, printed mark and underglaze green monogram, 7.5cm high **£200 - £400**

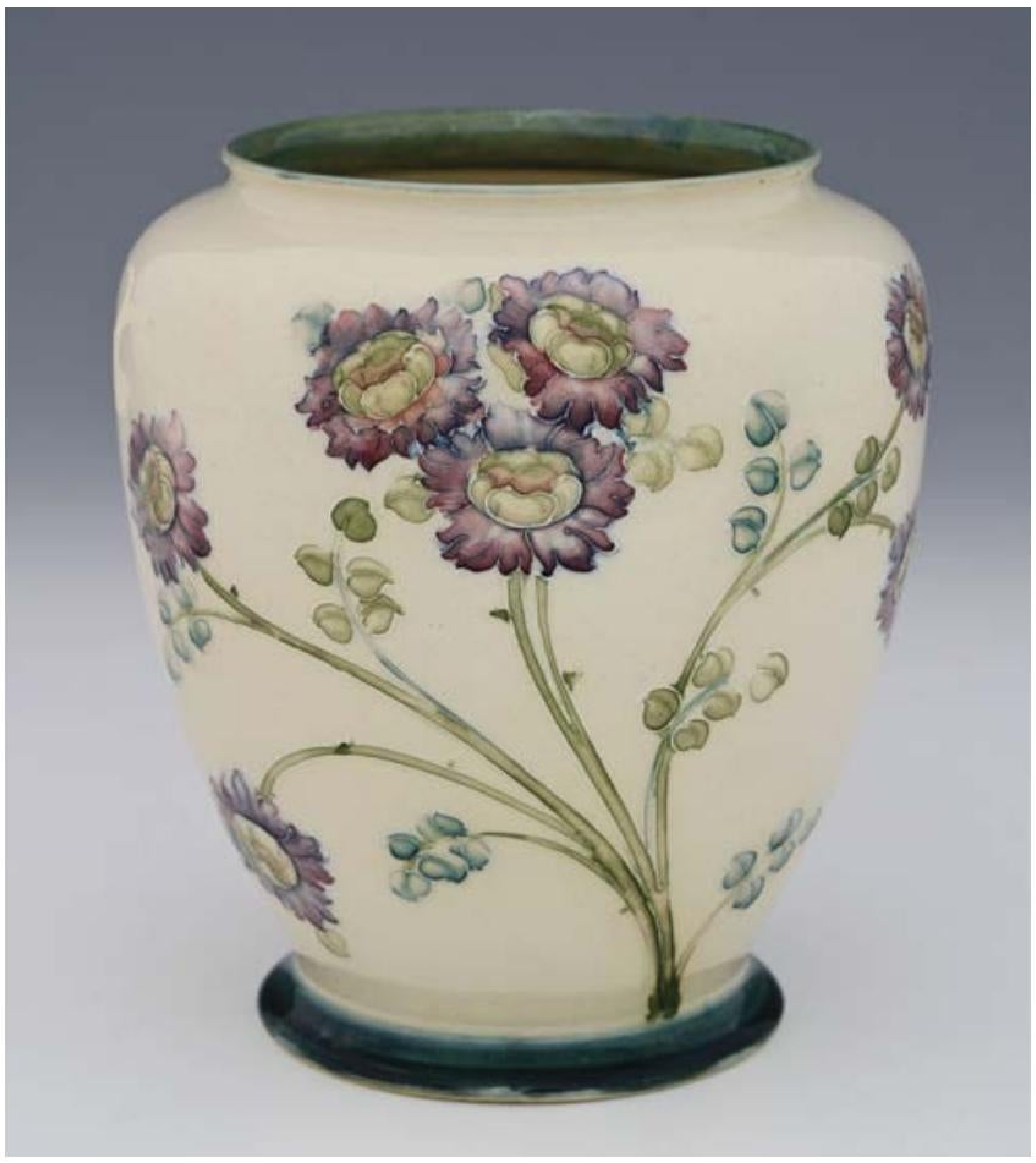
211. William Moorcroft for James MacIntyre, a miniature Eighteenth Century ewer, circa 1908, waisted baluster form, printed mark and underglaze green monogram, 5.5cm high **£100 - £200**



213

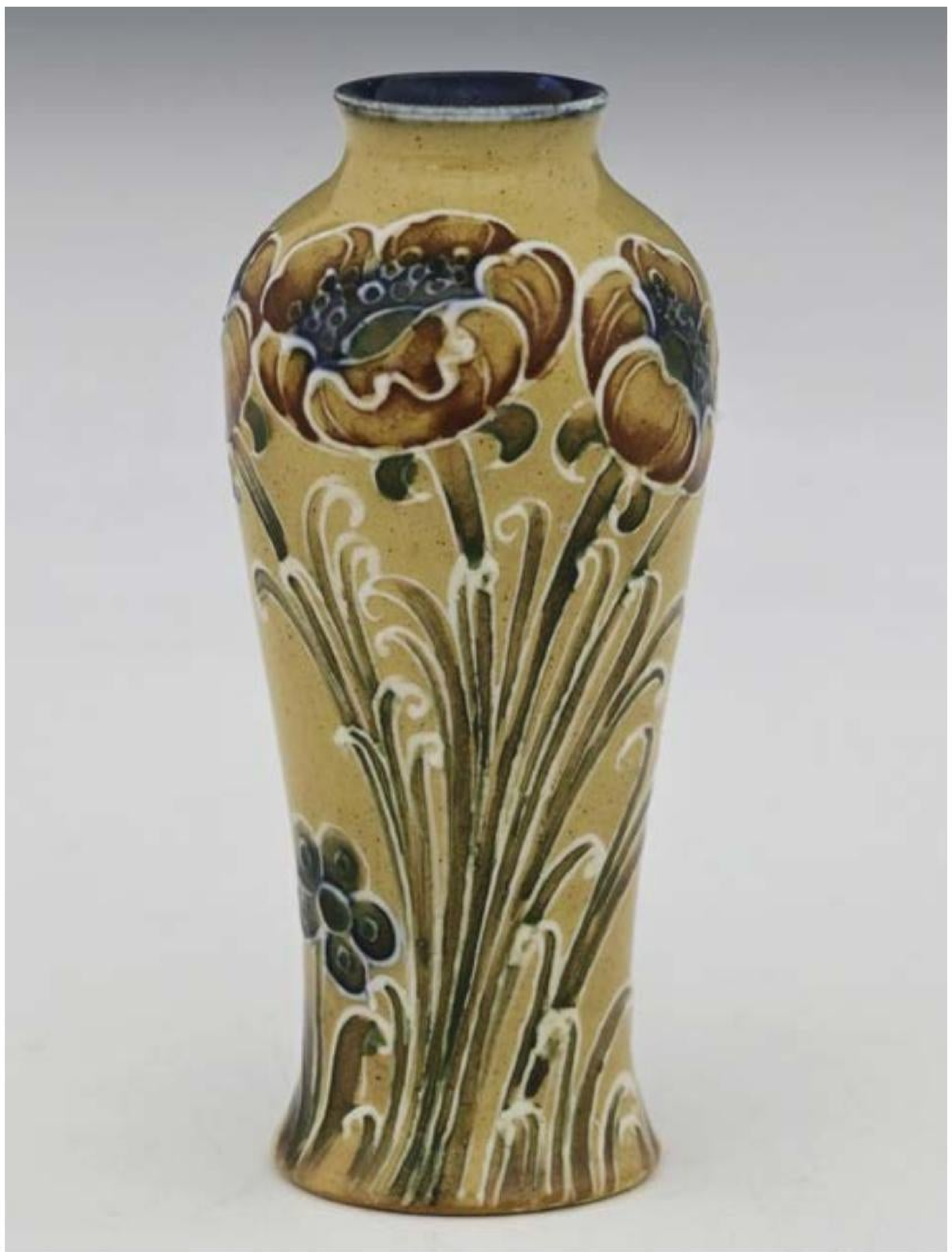
213. William Moorcroft for James MacIntyre, a miniature Poppy vase, circa 1903, shouldered form with flared neck, printed mark and underglaze green monogram, 8cm high **£200 - £300**

214. William Moorcroft for James MacIntyre, a Green and Gold Florian twin handled chalice, circa 1903, ogee fom on bowed stem and sweeping foot, printed mark and underglaze green monogram, 19.5cm high **£200 - £300**



212

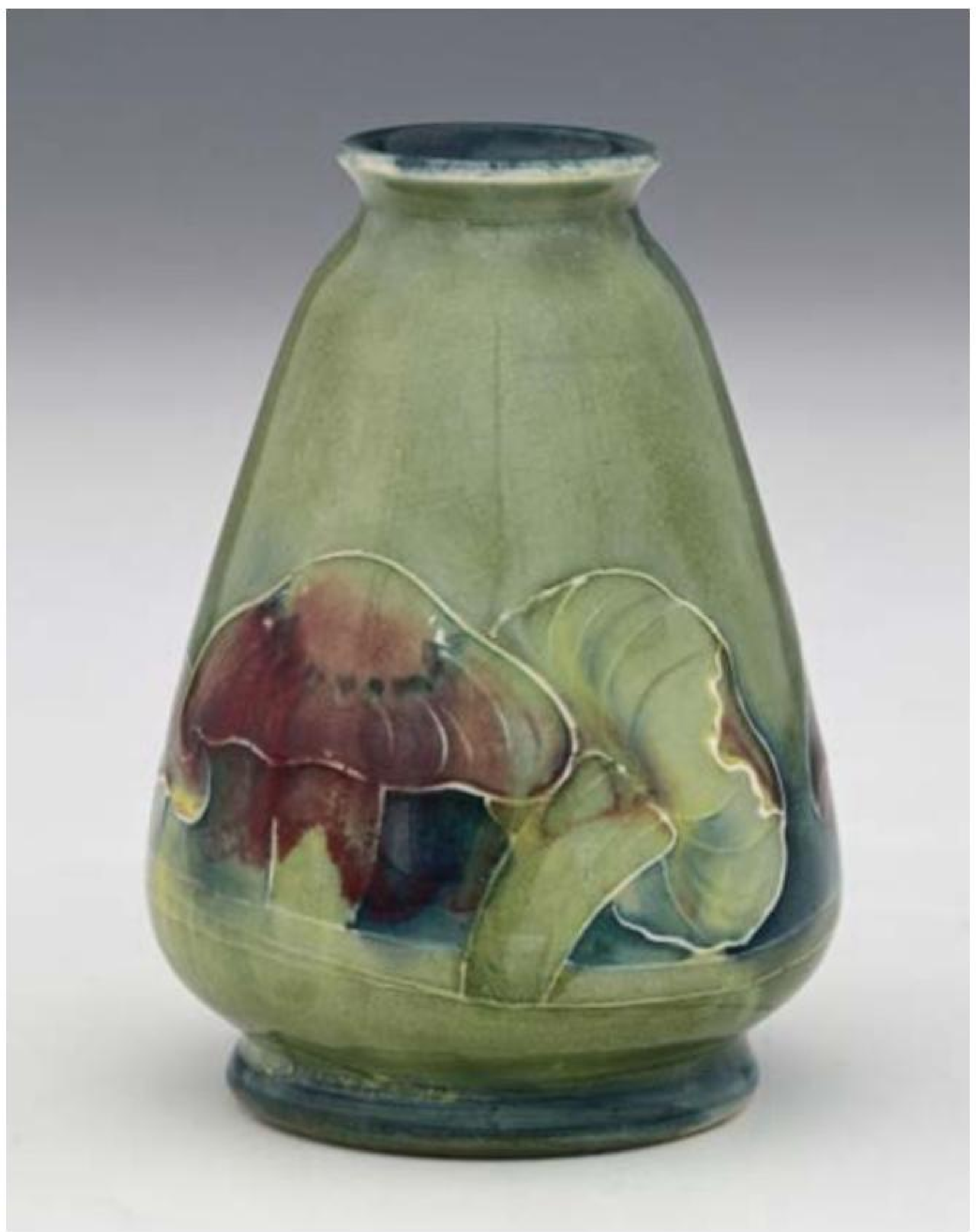
212. William Moorcroft for Liberty and Co., a Cornflower Lustre vase, circa 1908, footed ovoid form, printed mark and underglaze green signature, 14.5cm high **£500 - £800**



215

215. William Moorcroft for James MacIntyre, a miniature orange Poppy on yellow ground vase, circa 1904, elongated inverse baluster form, printed mark and underglaze green monogram, 7.5cm high **£800 - £1,200**

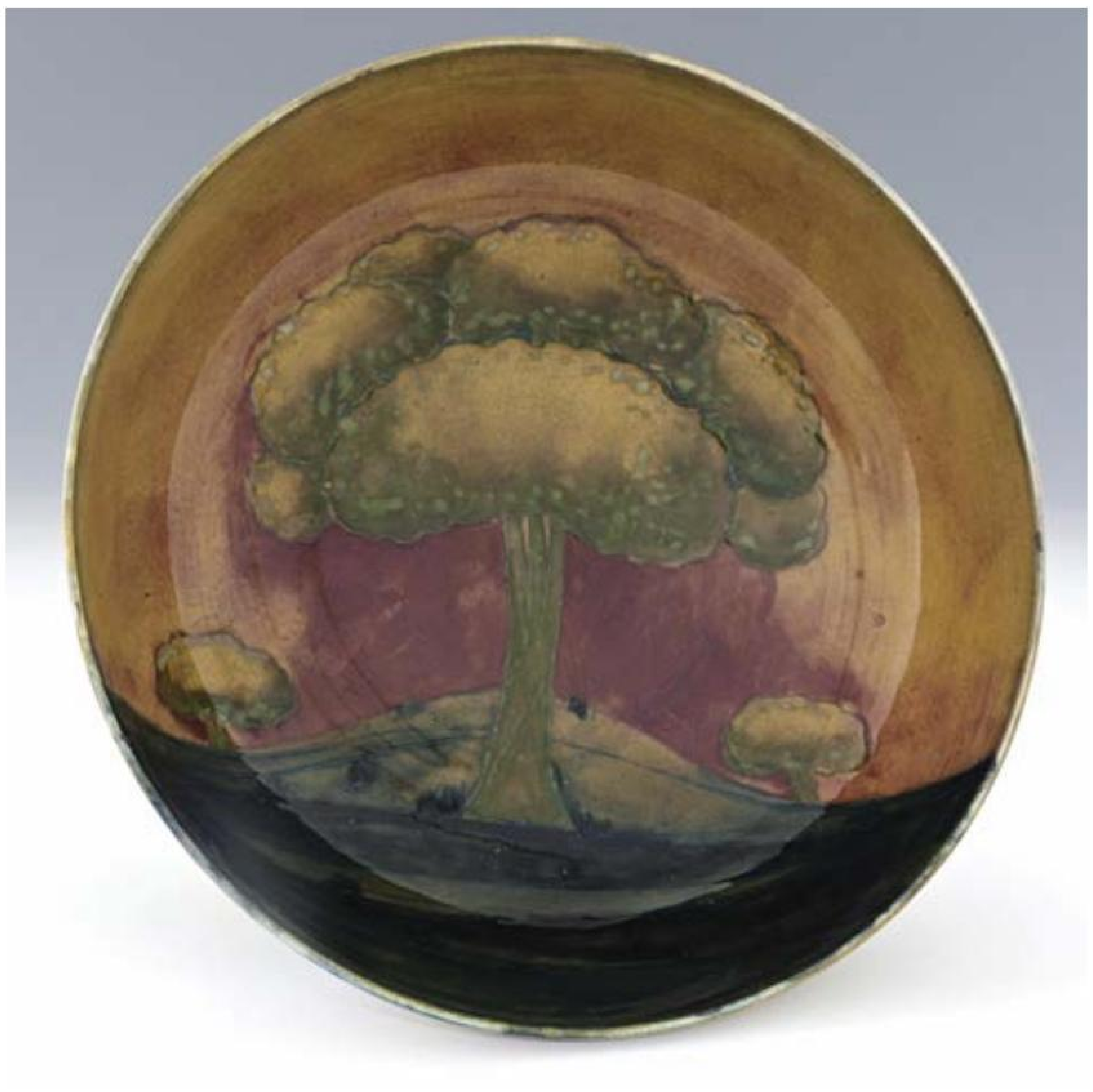
For details of the charges payable in addition to the final Hammer Price of each lot please refer to paragraphs 5 to 9 of the Buyer's terms at the back of the catalogue.



216

216. William Moorcroft for James MacIntyre, a miniature Claremont vase, circa 1905, footed conical form, impressed number and underglaze green signature, 7.5cm high **£300 - £500**

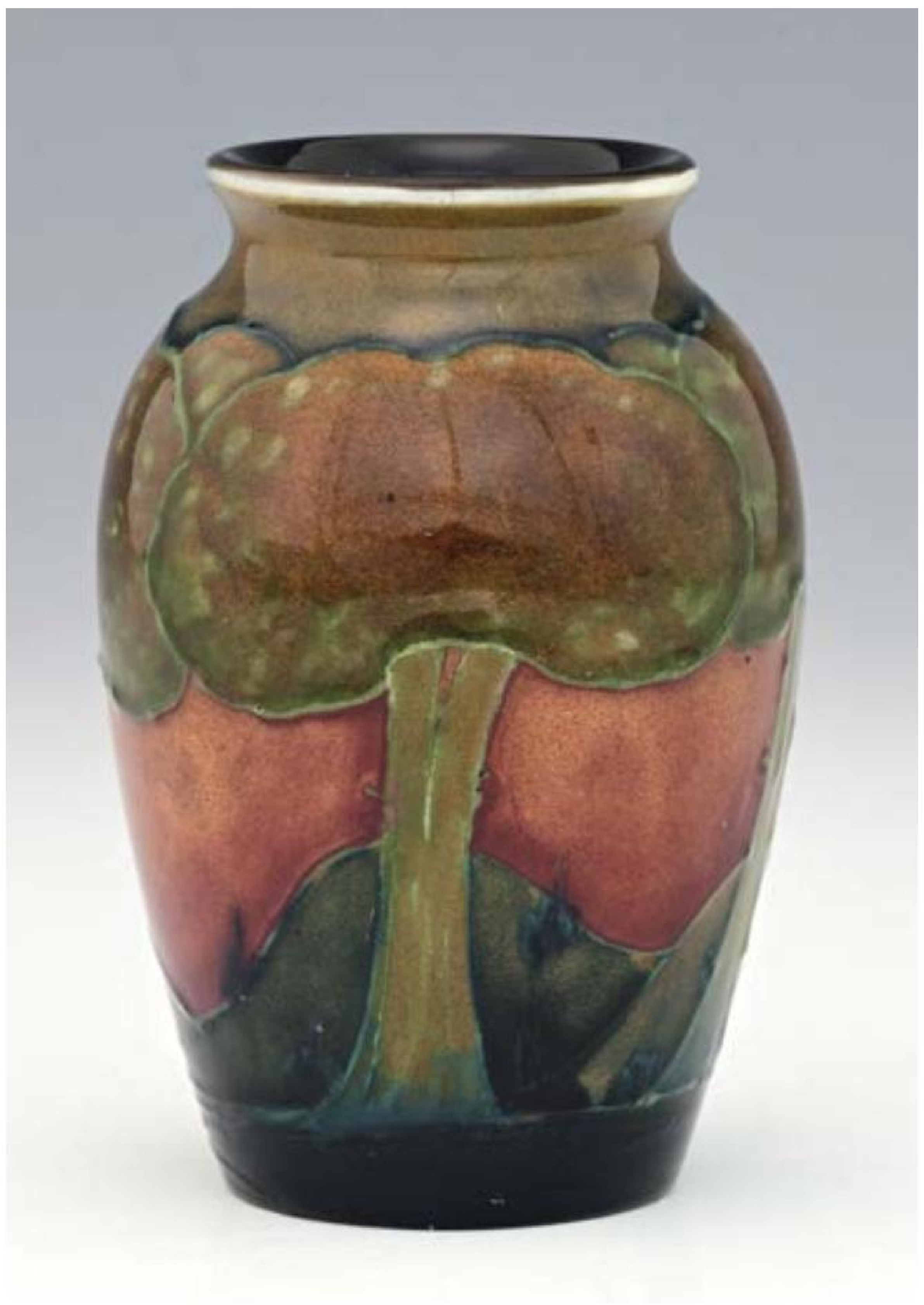
217. William Moorcroft, a miniature Spanish vase, circa 1914, footed conical form, impressed marks and underglaze green monogram, 7.5cm high **£300 - £500**



219

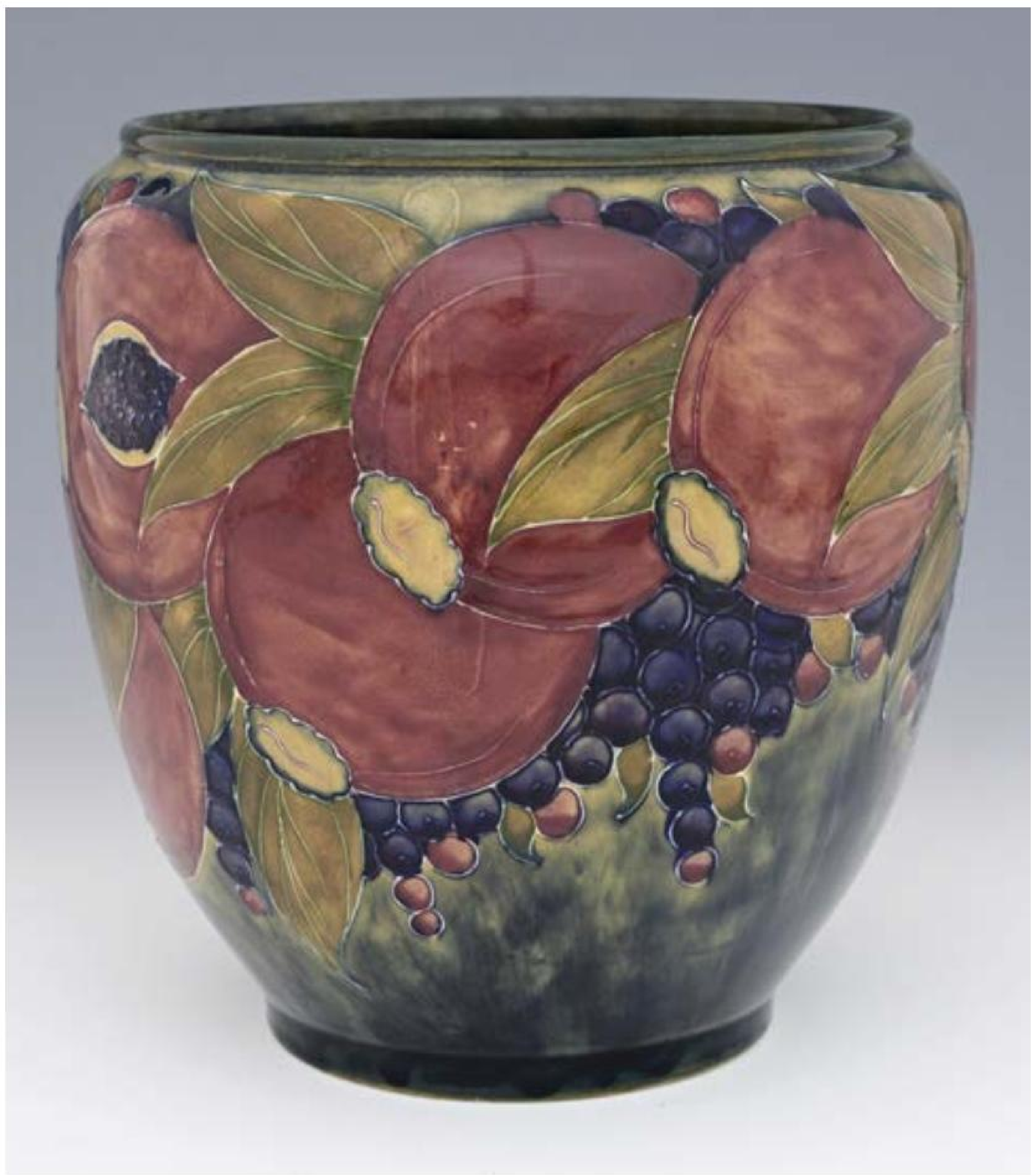
219. William Moorcroft, an Eventide bowl, circa 1925, shallow footed form, impressed marks and underglaze teal signature, 25.5cm diameter **£500 - £800**

220. William Moorcroft, a miniature Big Poppy bowl, circa 1925, footed hemispherical form, impressed mark, 5.5cm diameter **£200 - £300**



218

218. William Moorcroft, a small Eventide vase, circa 1925, shouldered form with flared neck, impressed marks, Queen Mary sticker, 9cm high **£200 - £400**



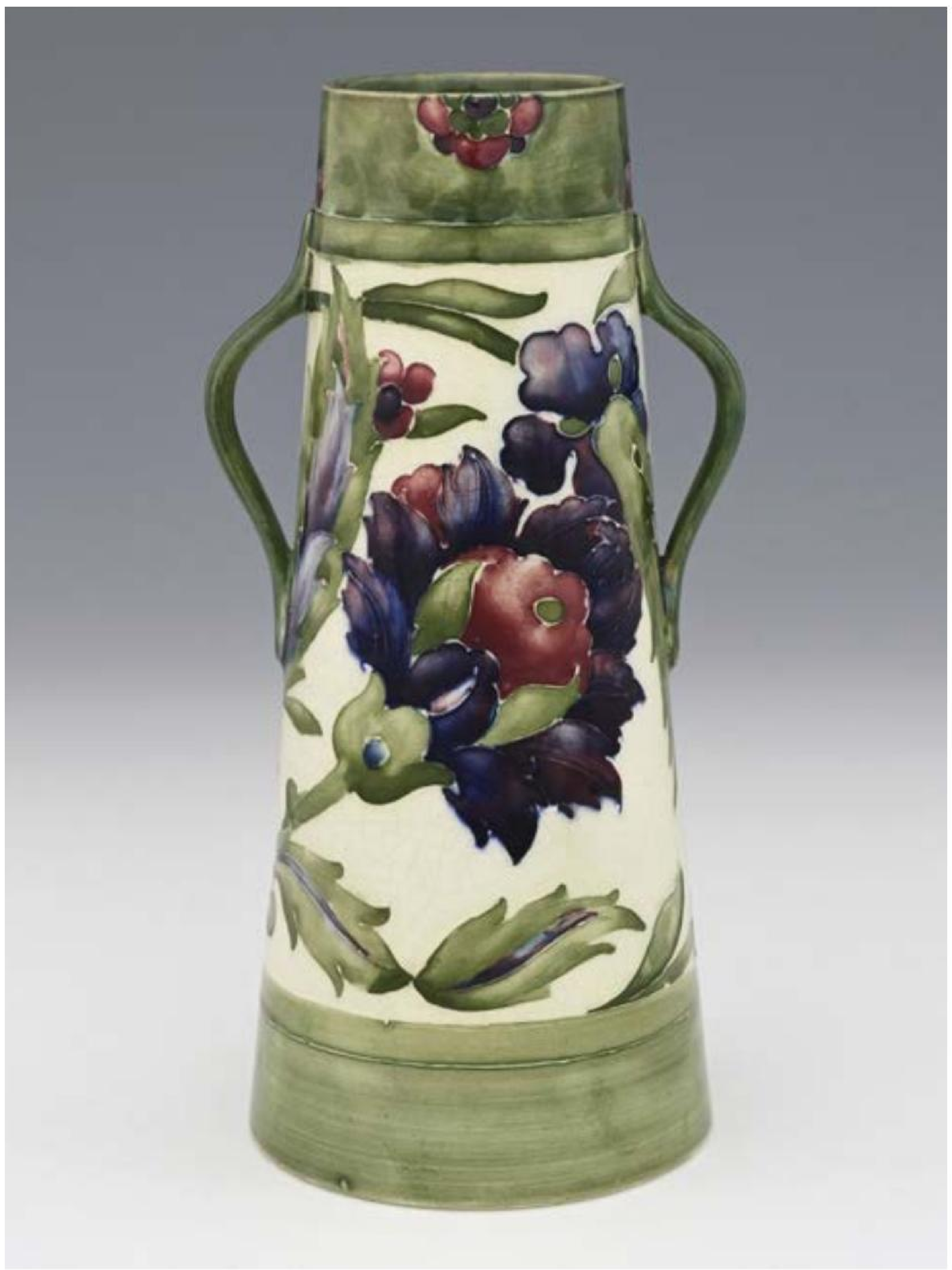
221

221. William Moorcroft, a Pomegranate on ochre vase or jardiniere, circa 1914, shouldered ovoid form pusely decorated with open fruit, impressed marks and underglaze green signature, 23cm high **£700 - £1,000**

222. William Moorcroft, a Big Poppy vase, circa 1925, baluster form, blue ochre ground, impressed marks, 18cm high

Provenance: Waddingtons, 2nd April 2001, lot 94 **£300 - £500**

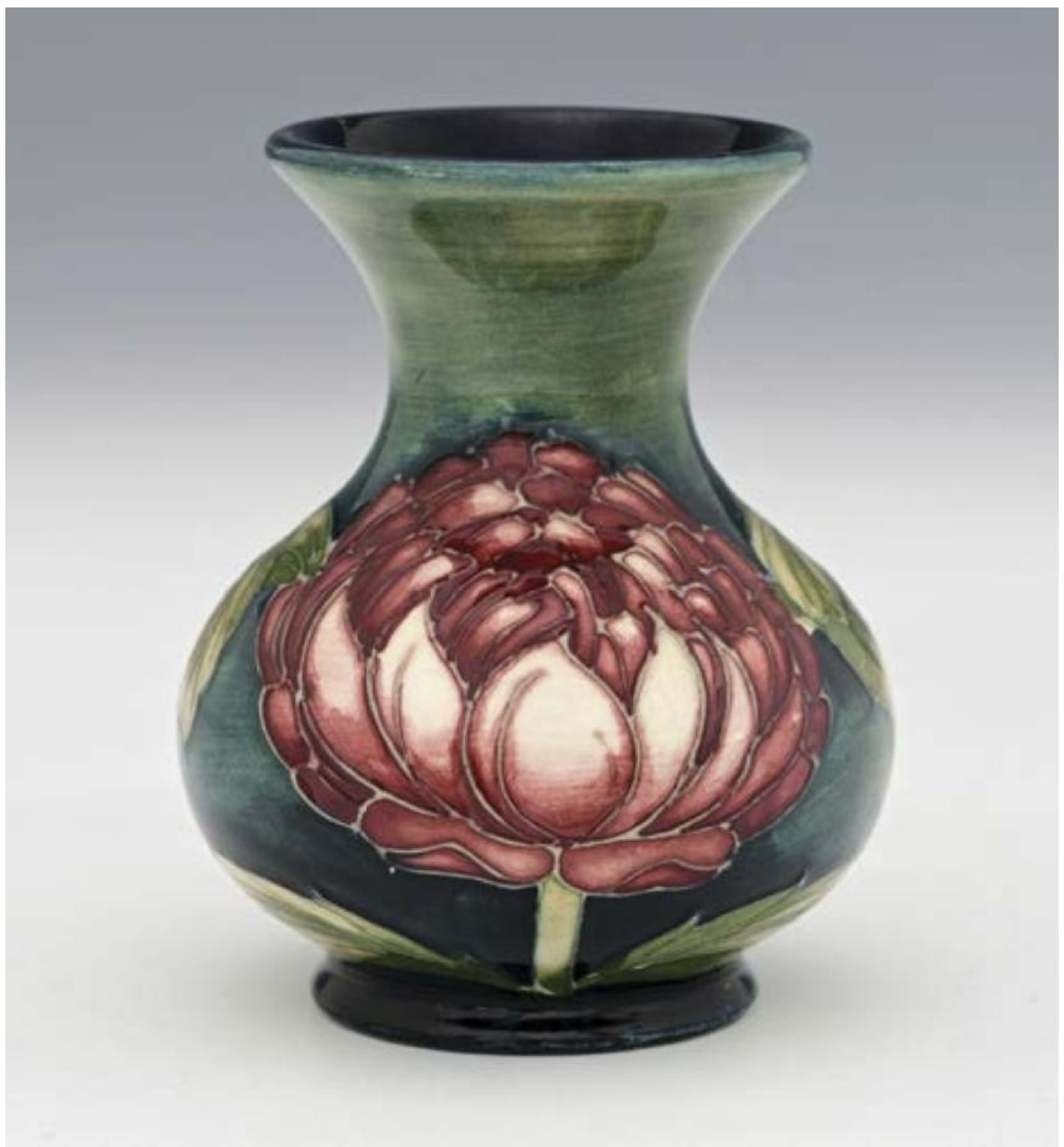
For details of the charges payable in addition to the final Hammer Price of each lot please refer to paragraphs 5 to 9 of the Buyer's terms at the back of the catalogue.



223

223. William Moorcroft, a Persian twin handled vase, circa 1914, conical form with strap handles, green bands to the rim and foot, impressed Burslem mark, impressed Burslem marks and underglaze green signature, 21cm high

Provenance: Harriman Judd Auction, Sotheby's 22nd January 2001
£800 - £1,200

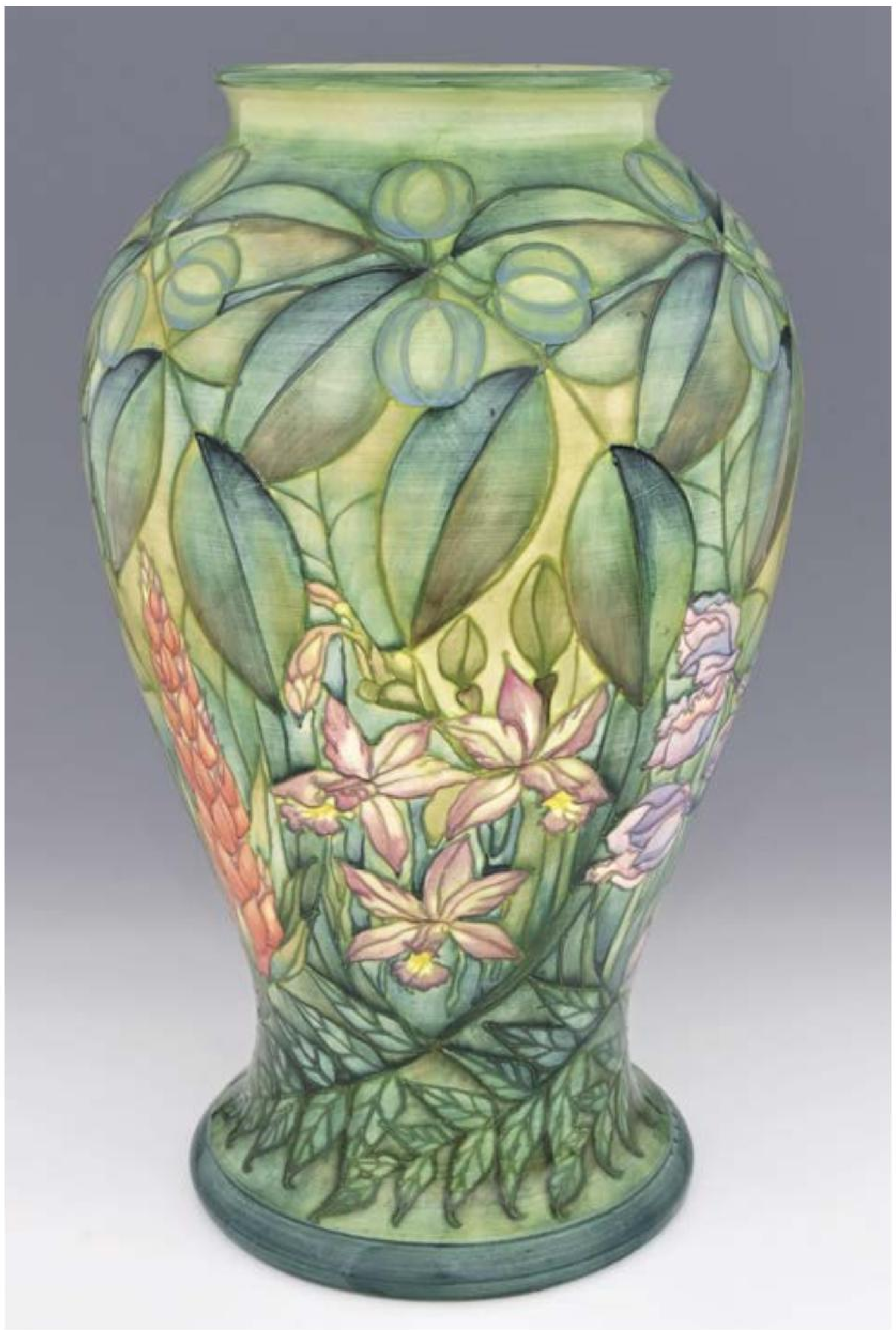


224

224. William Moorcroft, a small Waratah vase, circa 1930, baluster form with flared neck, impressed facsimile signature, 9.5cm high

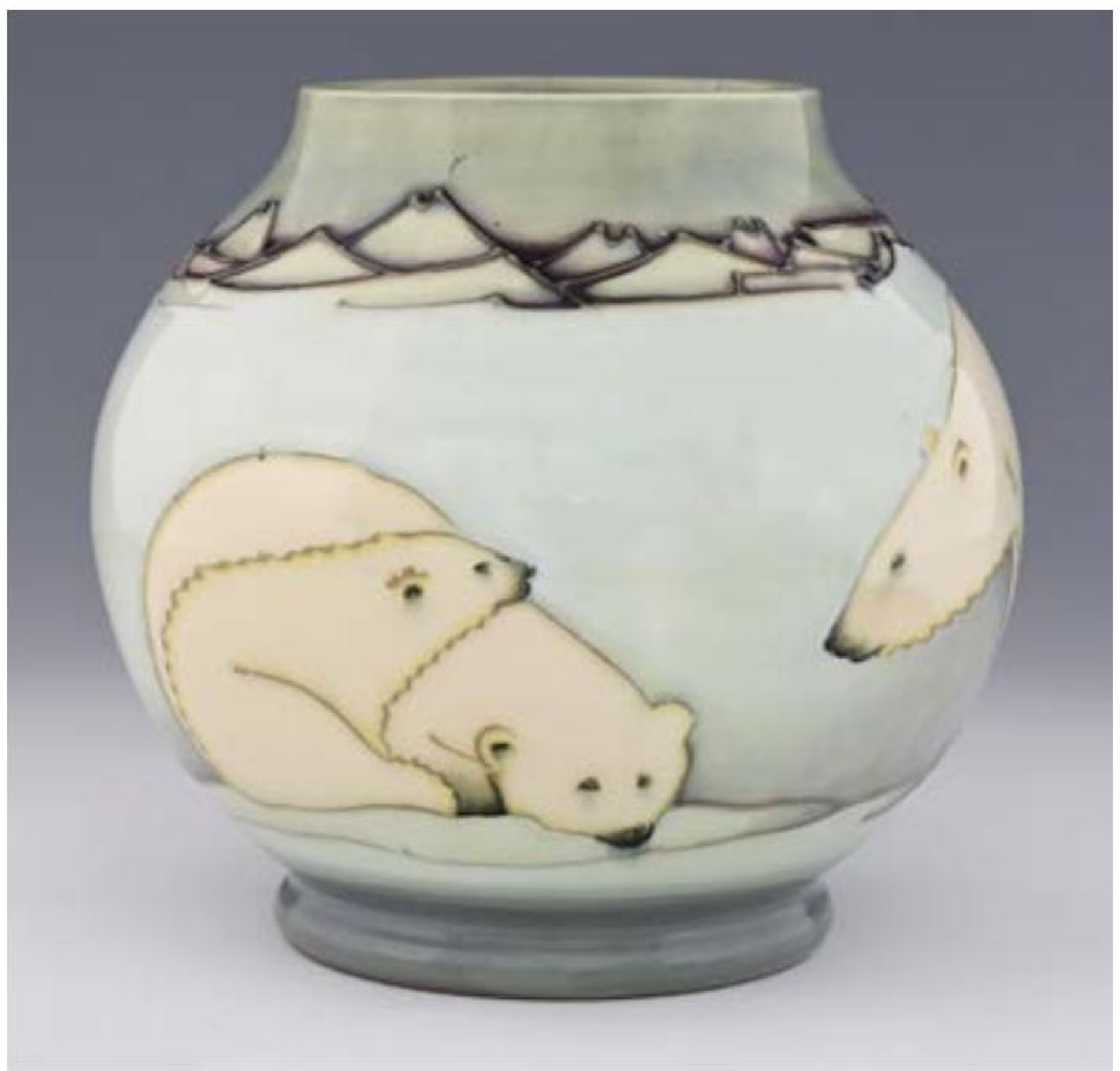
Provenance: Phillips, 2nd December 1999, lot 128 **£800 - £1,200**

225. William Moorcroft, a Waratah vase, circa 1930, baluster form, green ground, impressed facsimile signature and underglaze green monogram, 18cm high **£2,000 - £3,000**



226

226. Sally Tuffin for Moorcroft, a large Rain Forest limited edition vase, 1992, inverse baluster form impressed and painted marks, green signature for John Moorcroft, 42cm high
£200 - £400

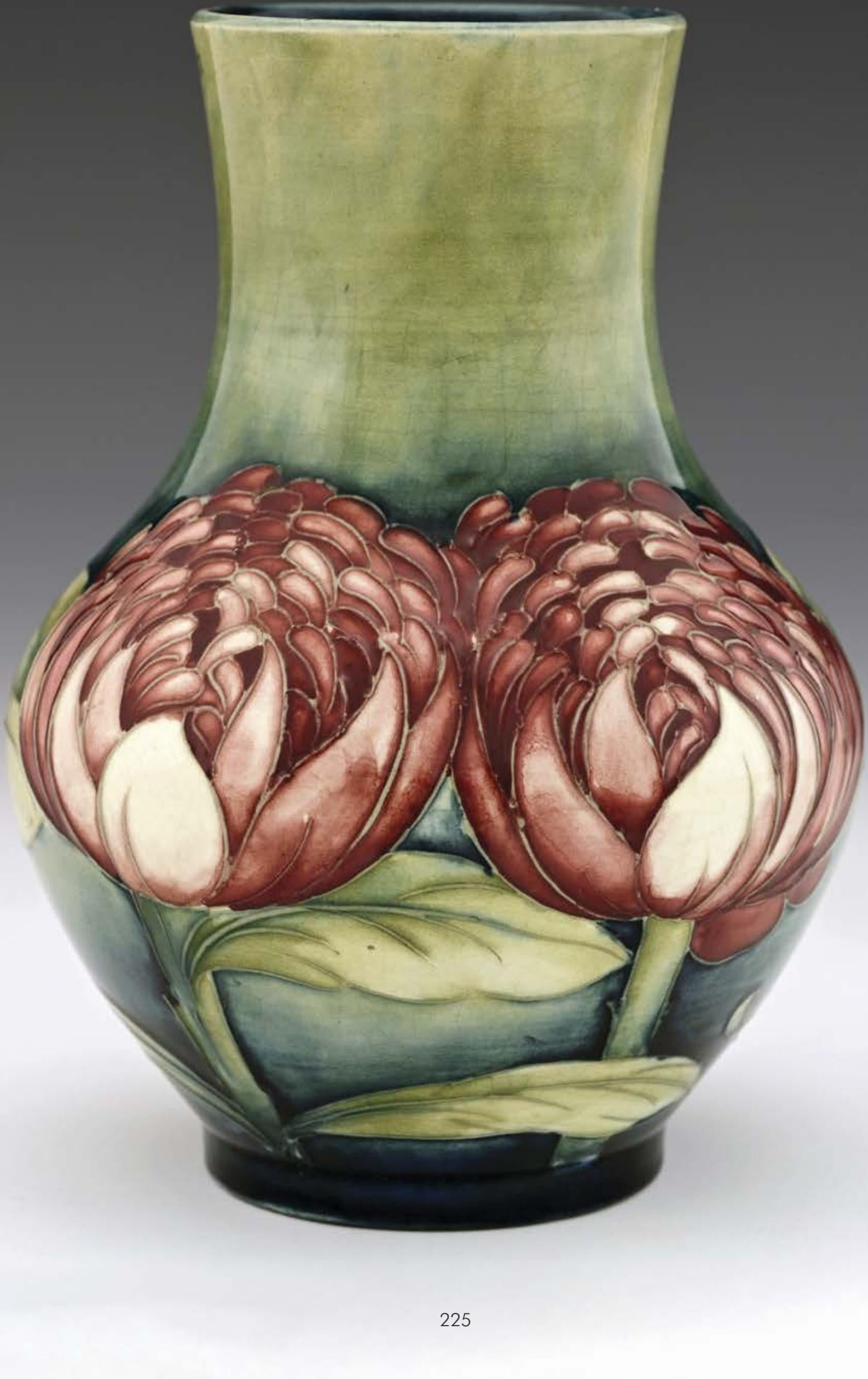


227

227. Sally Tuffin for Moorcroft, a Flambe Polar Bear limited edition vase, circa 1988, footed spherical form, impressed marks and painted monograms, from an edition of 250, 17cm high

Note: see Atterbury, P, 2008, Moorcroft, Richard Dennis, p.216, fig1, for an illustration of this design, produced for the Canadian market
£100 - £200

For details of the charges payable in addition to the final Hammer Price of each lot please refer to paragraphs 5 to 9 of the Buyer's terms at the back of the catalogue.

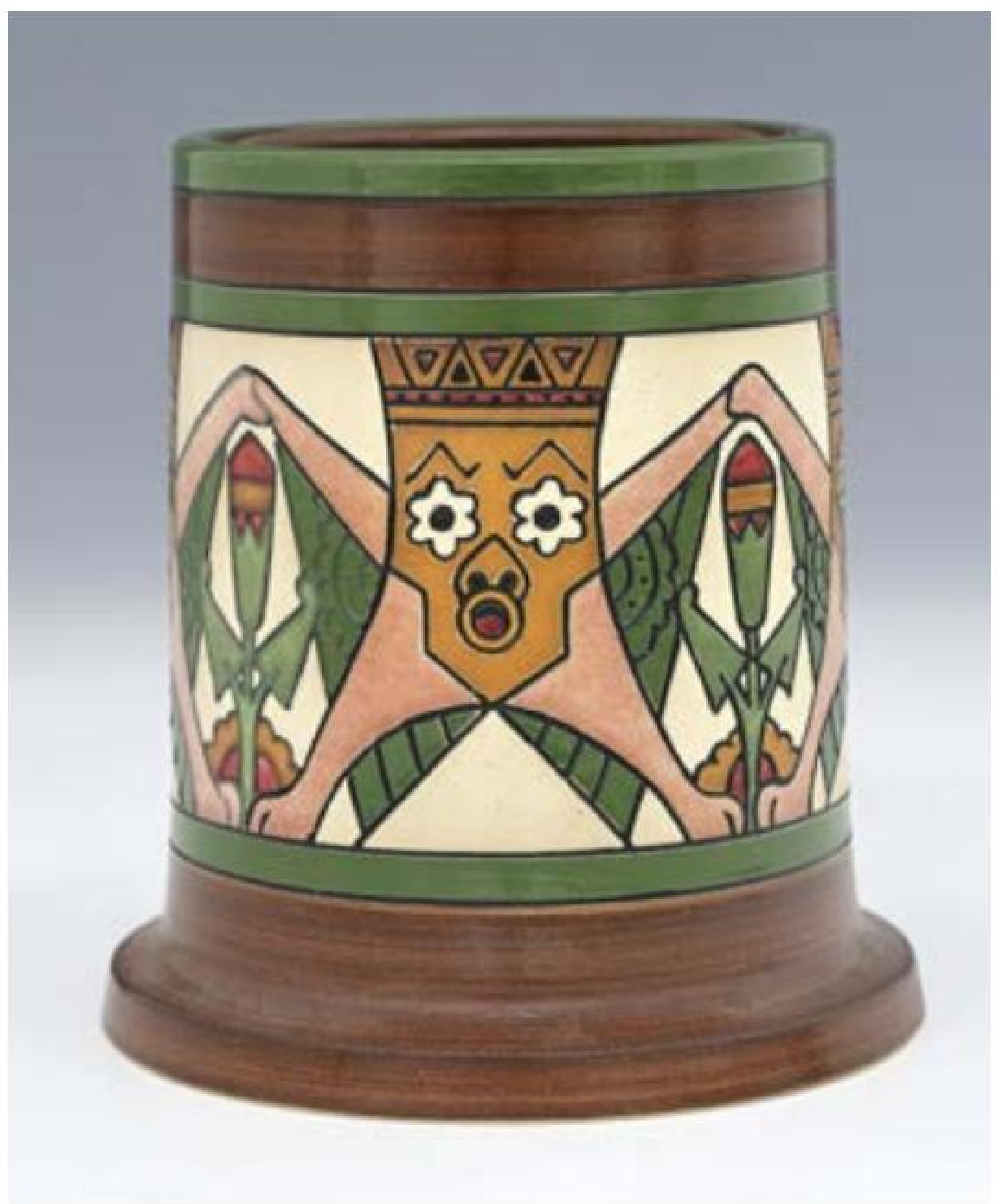


225

For details of the charges payable in addition to the final Hammer Price of each lot please refer to paragraphs 5 to 9 of the Buyer's terms at the back of the catalogue.

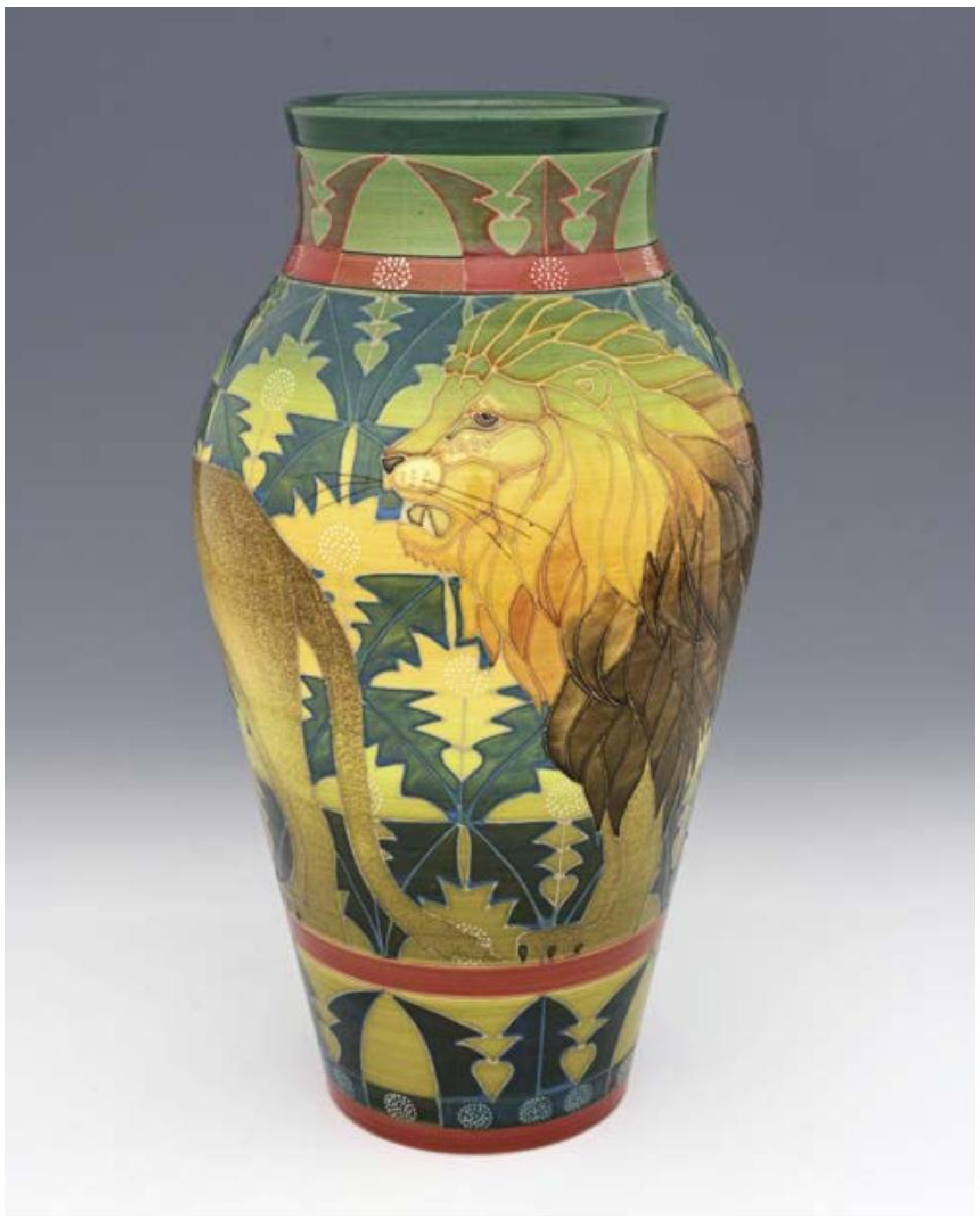
228. **Sally Tuffin for Dennis China Work, a Ladybird Trial vase,** 1998, shouldered form, sgraffito decorated with flying insects, impressed and painted marks, 13.5cm high **£40 - £70**

229. **Dennis China Works, a trial plate for the BBC Great Antiques Hunt,** 1995, sgraffito decorated with laurel wreath and gavels, impressed and painted marks, 24.5cm diameter **£50 - £80**



230

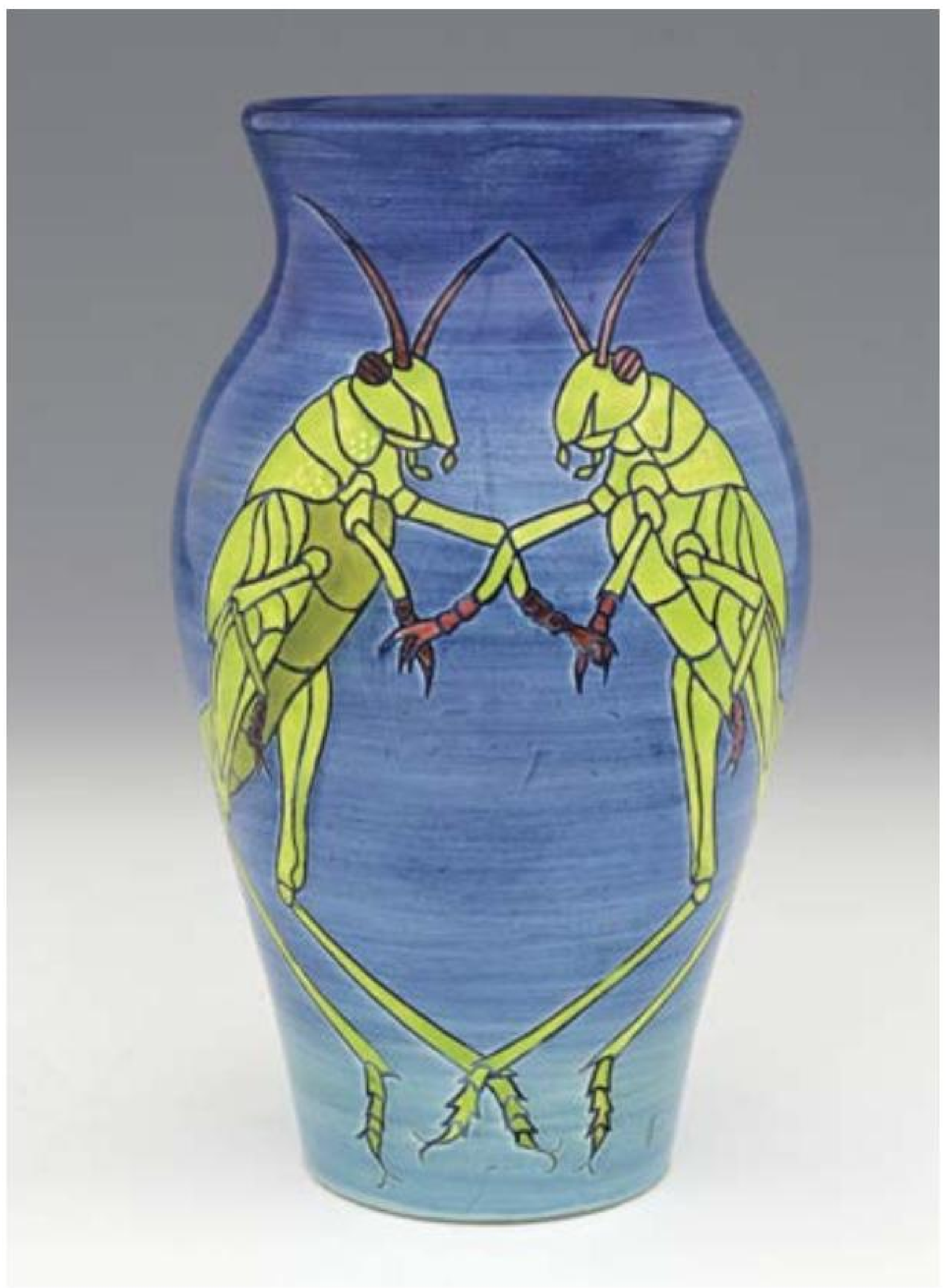
230. **Dennis China Works, a John Scott Collection trial vase after Christopher Dresser,** Band of Brothers, 2015, footed conical form, sgraffito decorated with characterful geometric winged figures, hands united, impressed and painted marks, 13cm high **£50 - £100**



231

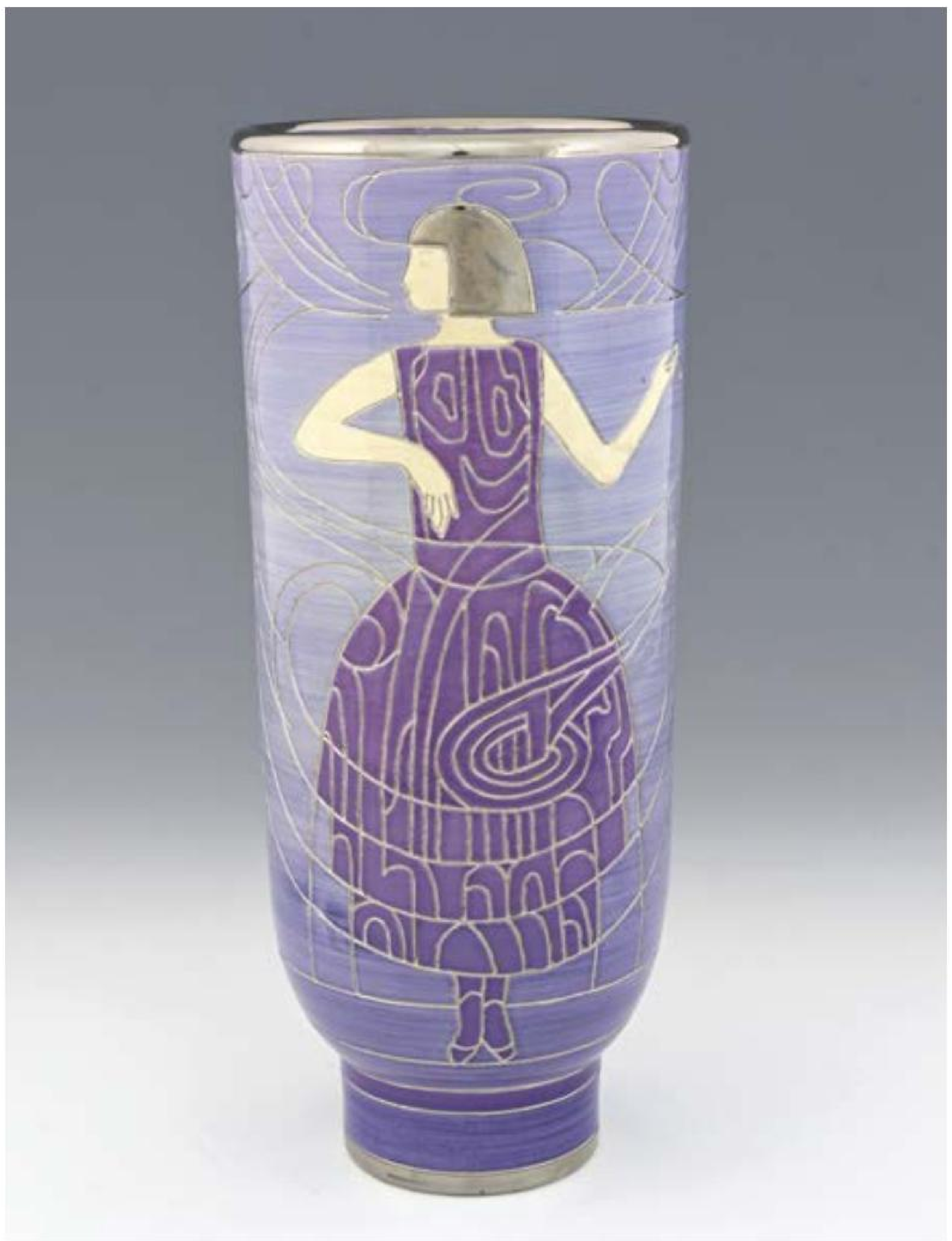
231. **Sally Tuffin for Dennis China Works, a large limited edition Dandy Lion vase,** 2002, number 16 of 25, shouldered form, tubeline decorated with a band on lions on geometric foliate ground, impressed and painted marks, 37cm high **£300 - £500**

232. **Sally Tuffin for Dennis China Works, a Summer Frocks trial vase,** 2013, footed cylindrical form, tubeline decorated and highlighted with silver lustre and iridescent opalesence, impressed and painted marks, 33cm high **£200 - £300**



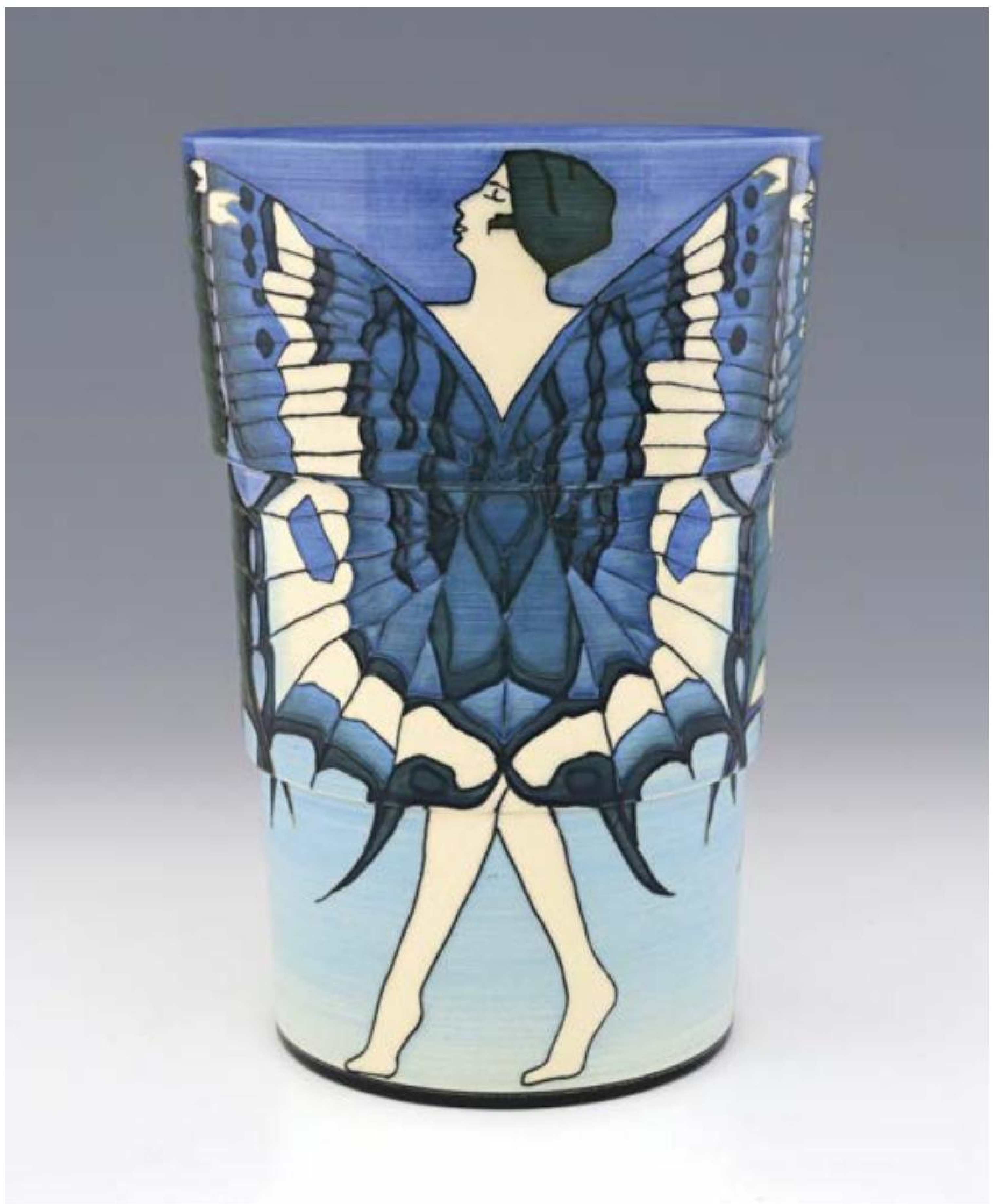
233

233. **Sally Tuffin for Dennis China Works, a Grasshopper trial vase,** 1997, inverse baluster form, sgraffito decorated with pairs of crickets embracing, impressed and painted marks, 21.5cm high **£50 - £100**



234

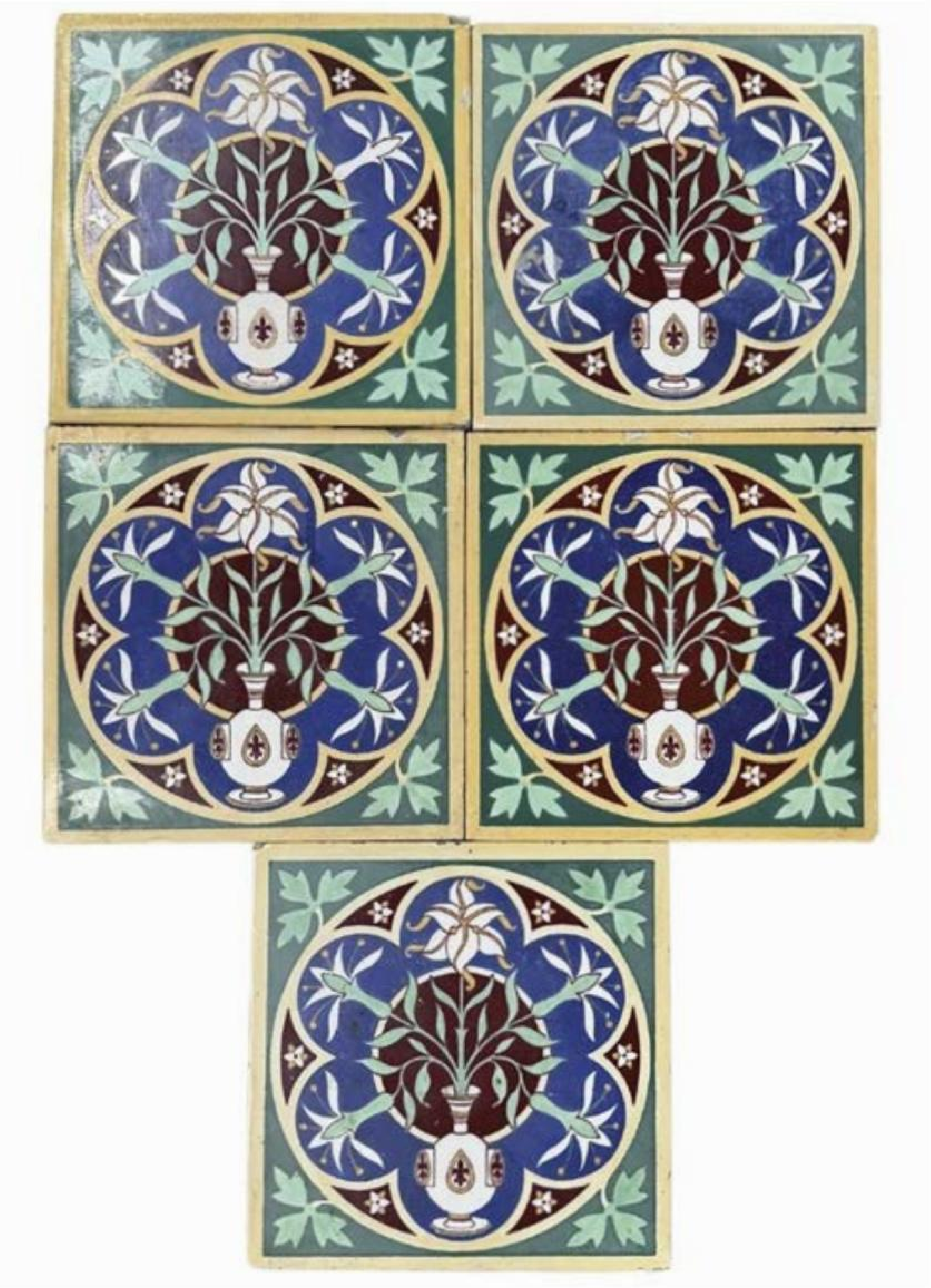
234. **Sally Tuffin for Dennis China Works, an Autumn Frocks trial vase,** 2011, footed cylindrical form, sgraffito decorated with Art Deco inspired women in purple dresses, impressed marks, 31.5cm high **£200 - £400**



235

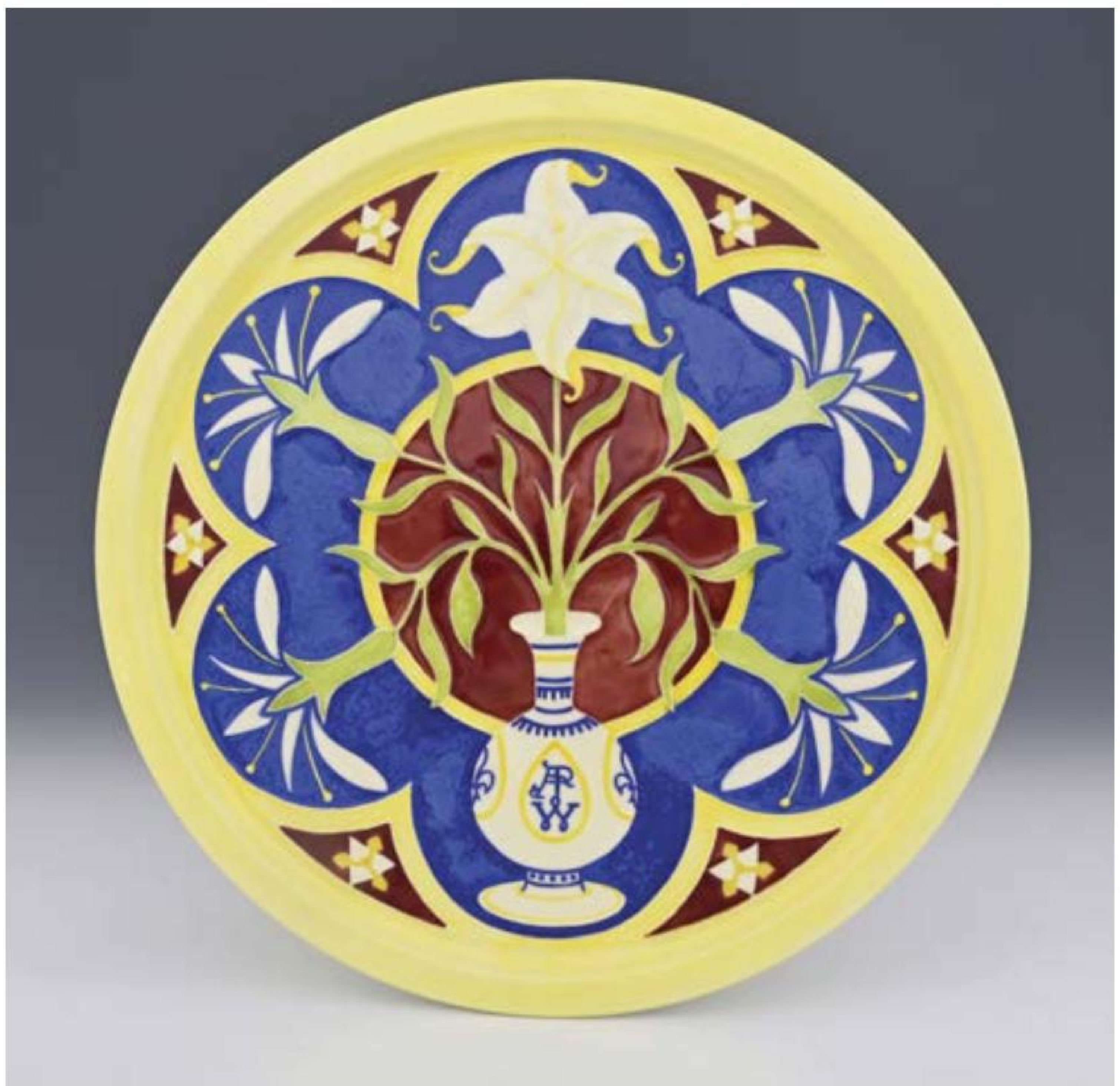
235. Sally Tuffin for Dennis China Works, a blue Butterfly Girl trial vase, 2009, stepped cylindrical form with tubelined decoration after Josef Lorenzl's Goldscheider figures, impressed and printed marks, 25cm high **£100 - £200**

236. Sally Tuffin for Dennis China Works, a limited edition Blue Footed Booby vase, 2017, conical beaker form tubeline decorated, impressed and painted marks, 17.5cm high **£80 - £120**



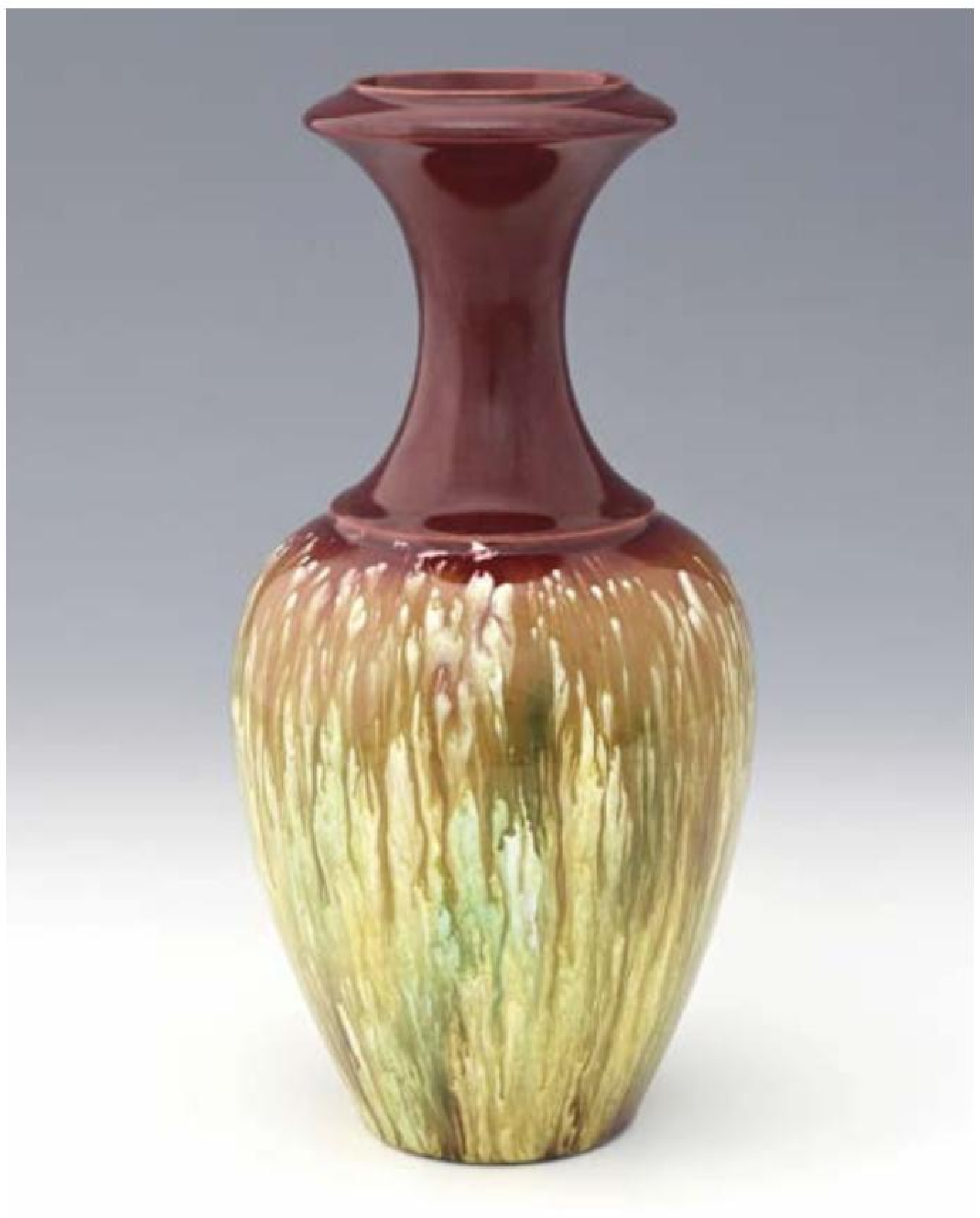
238

238. A W N Pugin for Minton, a set of five Gothic Revival polychrome majolica tiles, circa 1850, each with a vase of lilies within a hexafoil cartouche, foliate corners, 15.5cm square (5) **£600 - £800**



237

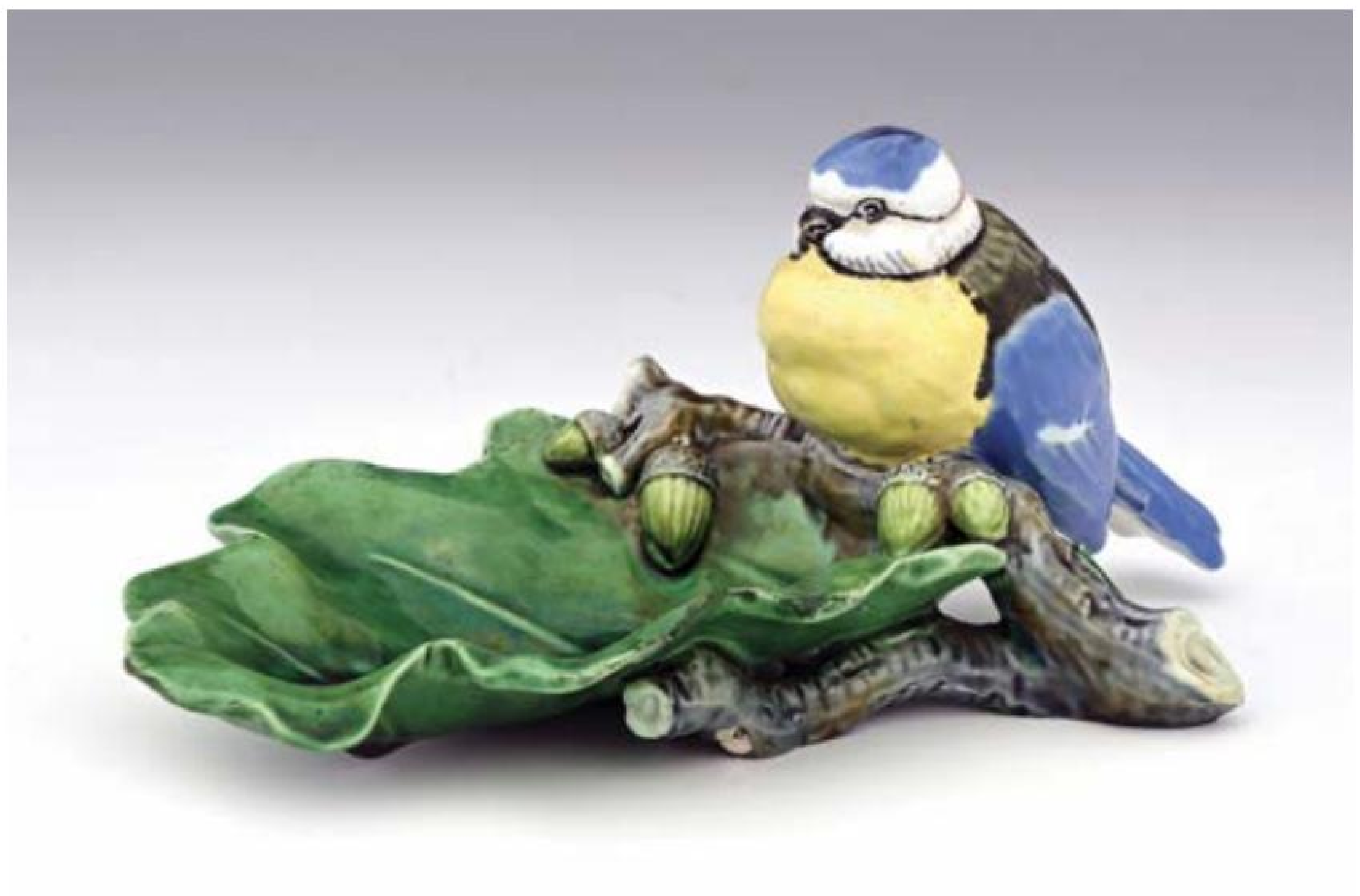
237. Dennis China Works, a limited edition Pugin charger, 1994, Gothic Revival hexafoil design with a baluster vase of stylised lilies, on a yellow bordered blue ground, 30cm diameter **£40 - £70**



239

239. Christopher Dresser for Linthorpe, an Aesthetic Movement art pottery vase, circa 1885, shouldered form with flared waisted neck, oxblood red draining to a marbled dribbled ochre and green body, apparently unmarked (indistinct under glaze), 24.5cm high **£60 - £100**

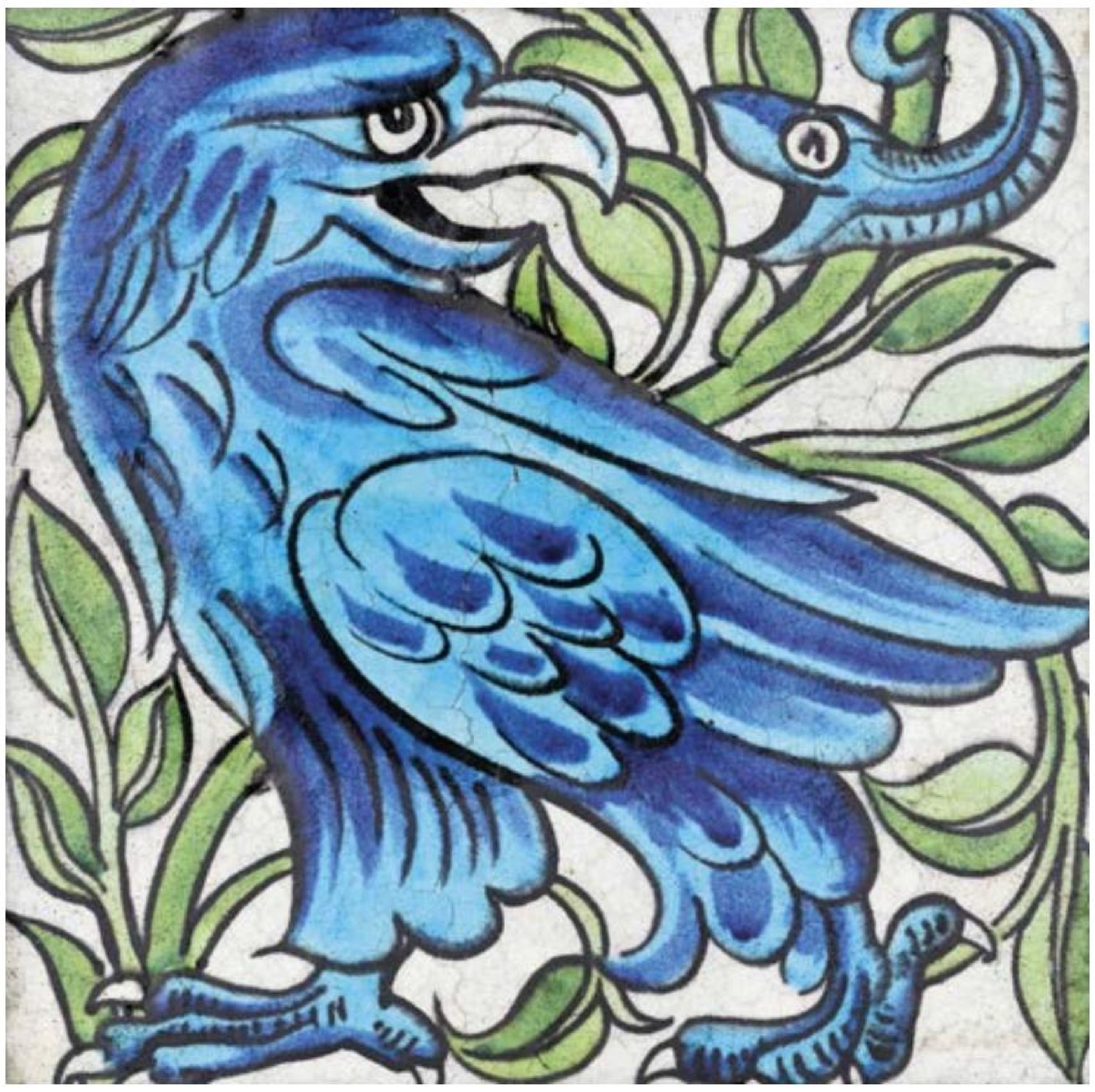
240. Christopher Dresser for Ault, an Aesthetic Movement art pottery vase, circa 1890, ovoid form with flared neck and everted rim, sang de boeuf draining to green with an iridescent foot, 12.5cm high **£40 - £60**



241

241. Minton, a Majolica figural dish, 1870, modelled in high relief as a blue tit on an oak leaf, with branch feet and acorns, impressed marks 1331, 21cm long **£50 - £80**

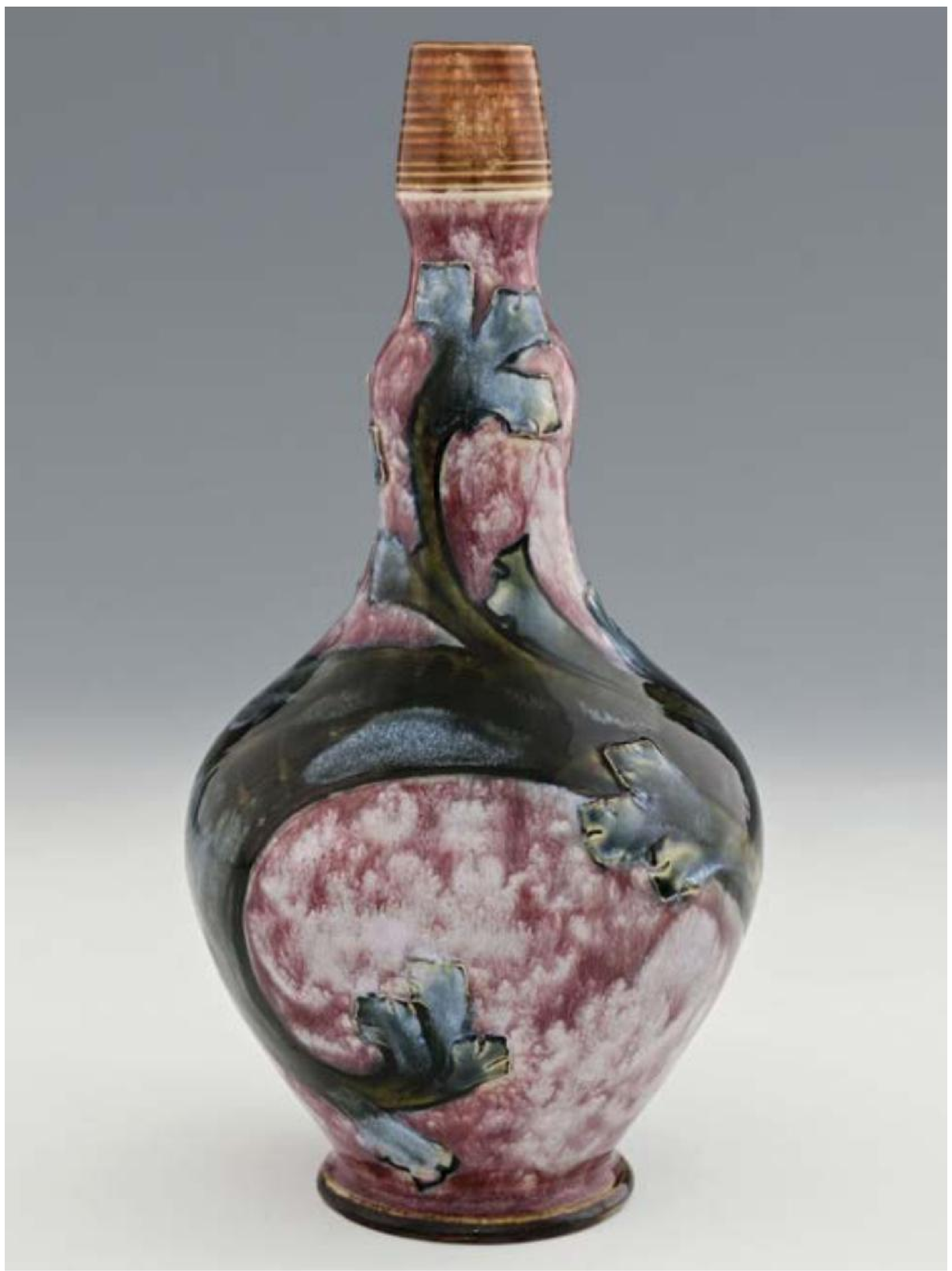
242. Three Aesthetic Movement plates, Minton and Wedgwood, circa 1870, in the style of Christopher Dresser, including a yellow ground examlpe decorated with bird and flowering shrub, a turquoise jewelled border feather and bird plate and a Japanese Geisha within maple leaf border, 24.5cm diameter (3) **£80 - £120**



243

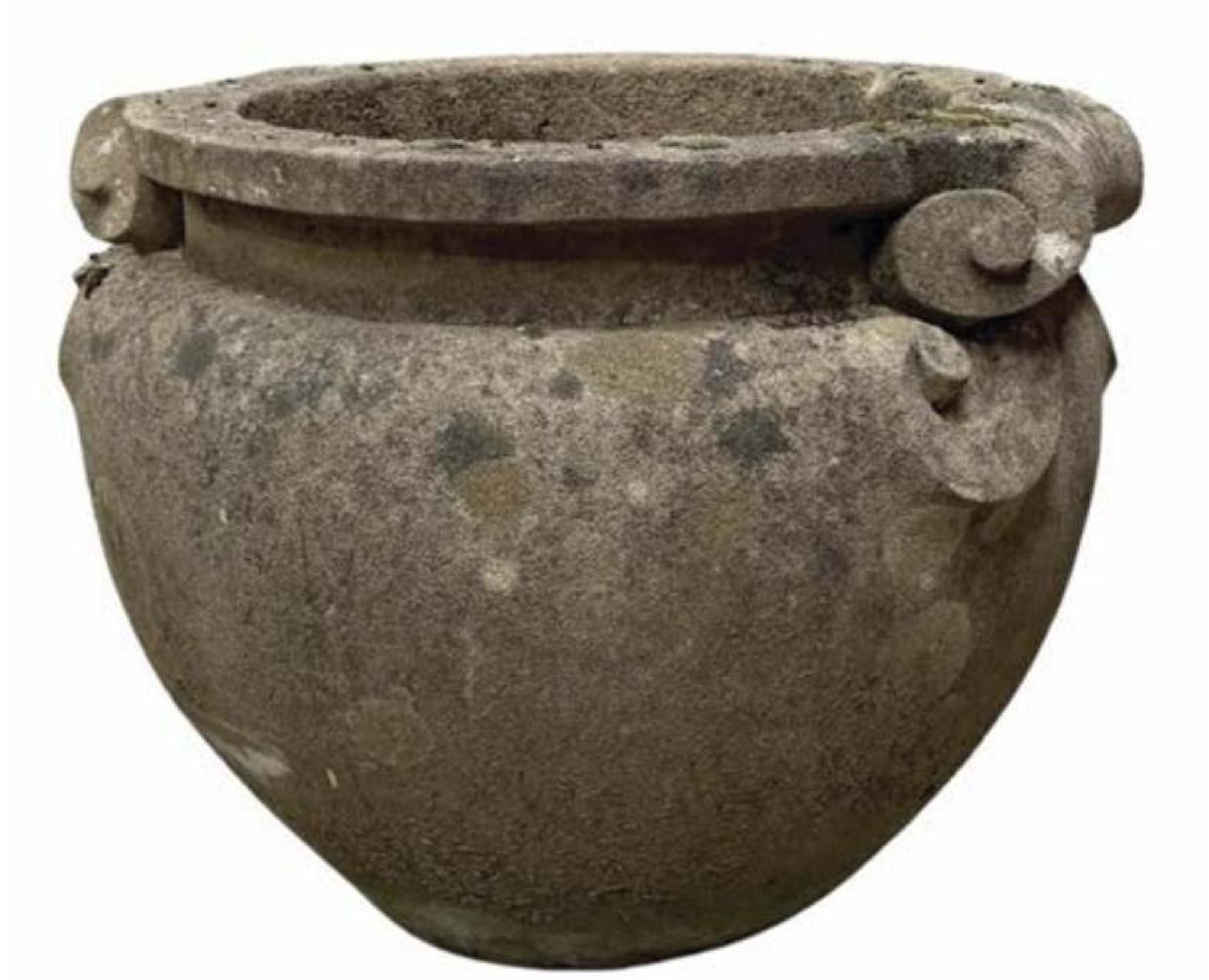
243. William De Morgan, an Arts and Crafts Eagle, Snake and Foliage tile, circa 1890, painted in Persian colours, 15.5cm square, framed **£200 - £400**

244. Mark V Marshall for Doulton Lambeth, an Aesthetic Movement stoneware oil lamp and cover, urn shaped with applied gilt metal mounts and handles, incised with panels of stylised flower and foliage panels in blue, green and brown on a buff ground, the cover decorated with scrolling foliage, incised marks to cover with MVM monogram, base marks concealed, 45cm high **£60 - £100**



245

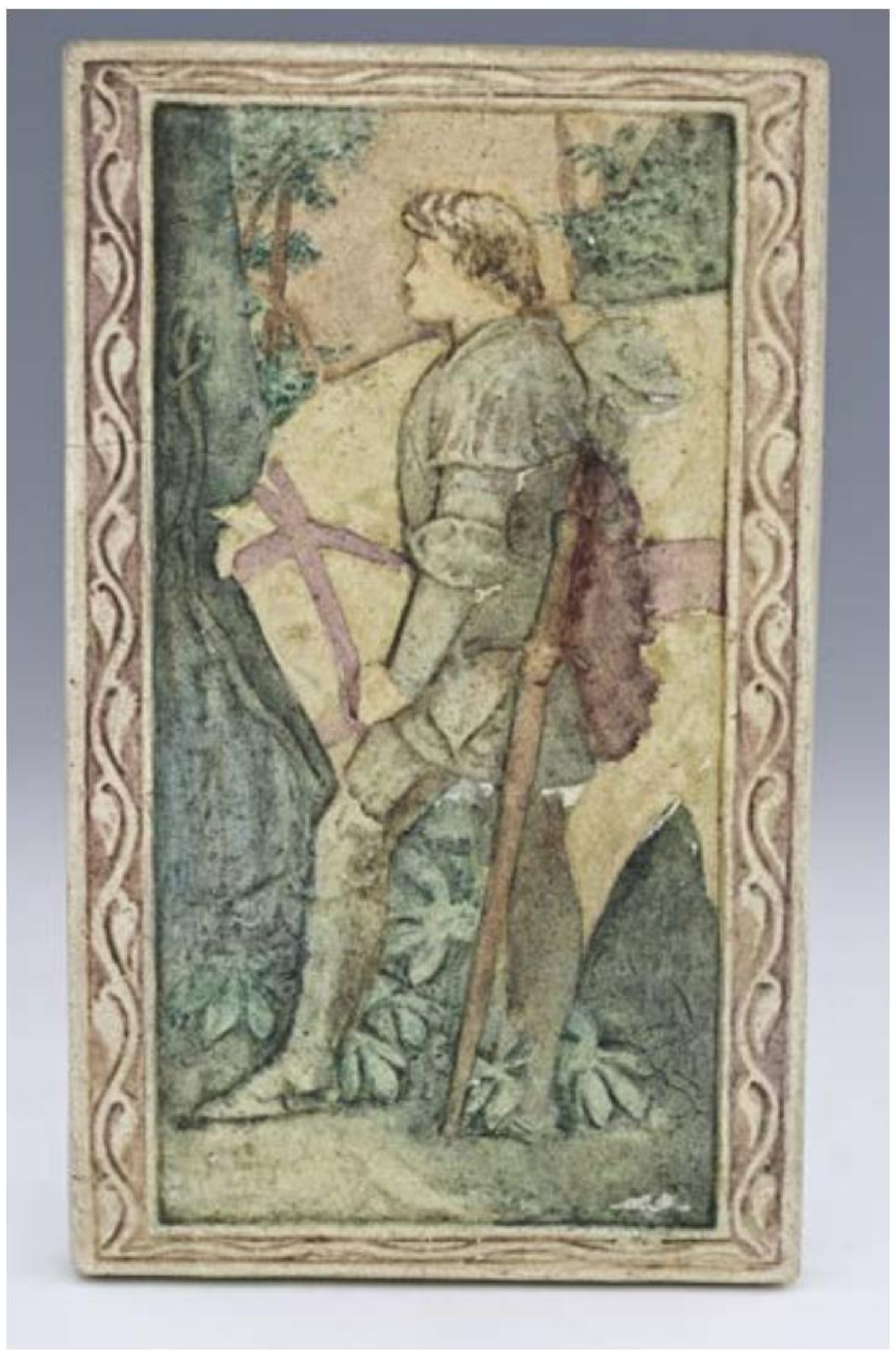
245. Mark V Marshall for Doulton Lambeth, a stoneware bottle vase, footed double gourd form, modelled in relief with a continuous band of foliate seaweed, on a pink mottled ground, impressed marks and monogram, 24.5cm high **£200 - £400**



246

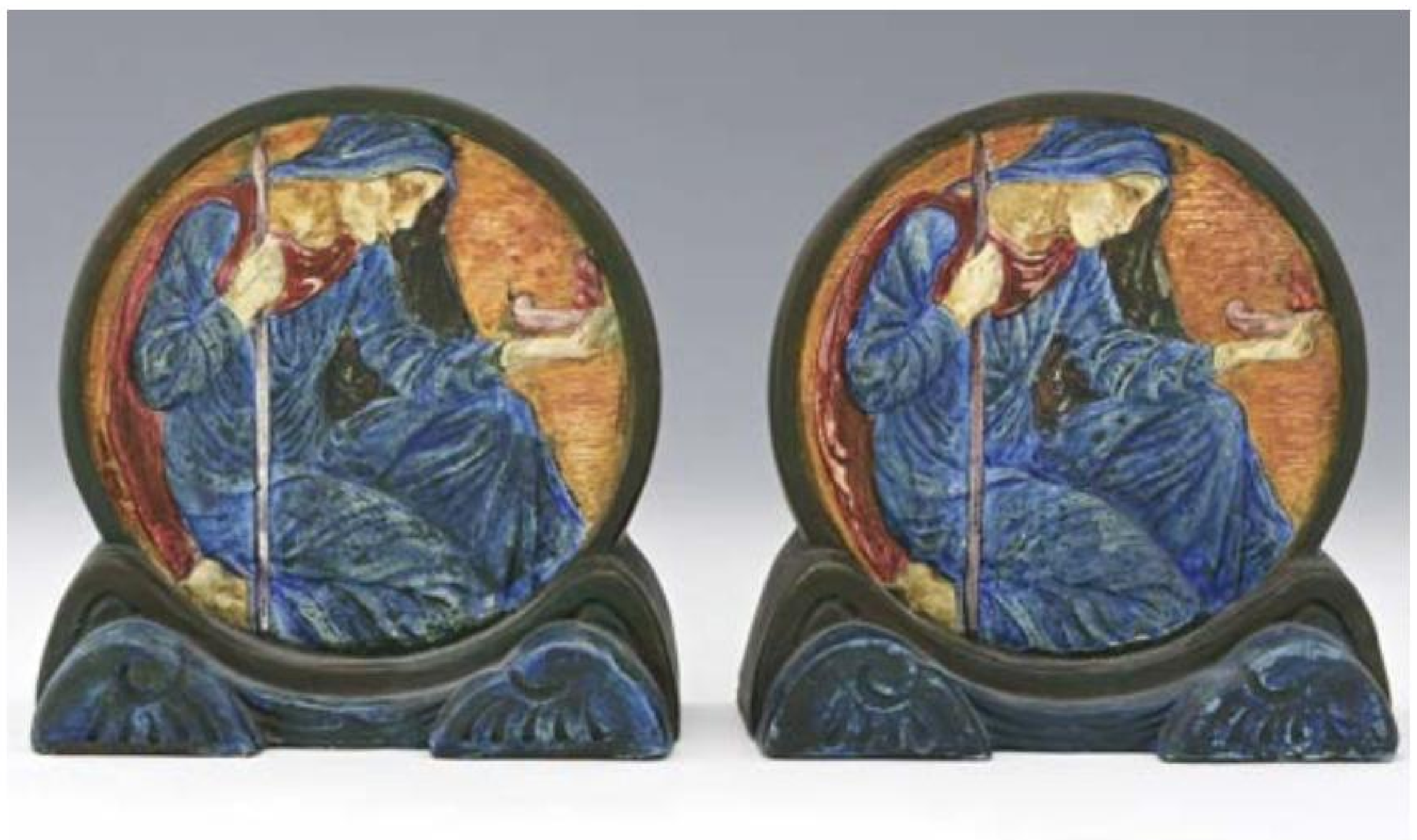
246. Mary Seton Watts for Liberty and Co., a large Compton Pottery, composite 'terracotta' Scroll or Wottan jardiniere, circa 1905, shouldered form with scroll handles, 62cm wide, 48cm high

Note: part of a series of Celtic inspired designs produced at Mary Watts' Art Potters Guild in Compton, and retailed through Liberty and Co., the designs are most often attributed to Liberty's own designer, Archibald Knox. See Calvert, H and Boreham, L, 2019, Mary Seton Watts and the Compton Pottery, p.104-105, figs.7.2 and 7.3 for illustrations of this design, 49998 **£300 - £500**



247

247. Mary Watts for Compton Pottery, a relief moulded plaque of Sir Galahad, modelled in the PreRaphaelite style as a knight standing next to a horse, within vine frame, painted in green and red, impressed Potters Arts Guild stamp, 19cm x 11.5cm **£150 - £250**

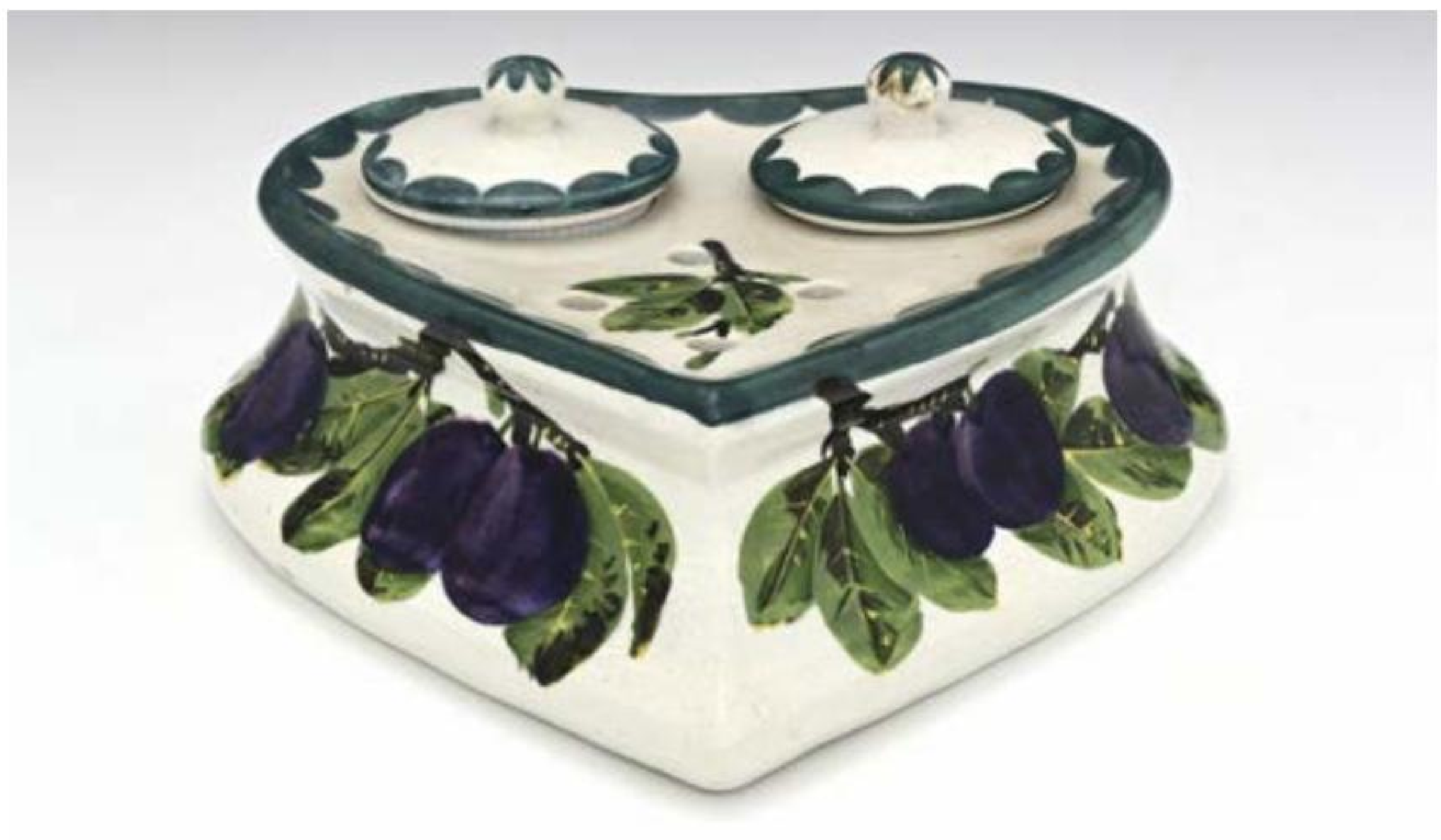


248

248. Mary Watts for Compton Pottery, a pair of Arts and Crafts Virgo bookends, relief moulded roundels of allegorical figures holding oil lamps, on scroll bracket bases, 17cm high (2) **£200 - £400**

249. C F A Voysey for Pilkington, a set of nine Arts and Crafts red majolica glazed tiles, circa 1905, dust pressed leaf design in low relief, 15.5cm square (9) **£100 - £200**

250. A German Jugendstil Cicada vase, E and A Muller, Thuringia, circa 1900, plain shouldered form, applied with a realistically modelled insect to the shoulder, in the Art Nouveau naturalistic style, impressed and printed marks Corona 6372, 16.5cm high **£50 - £80**



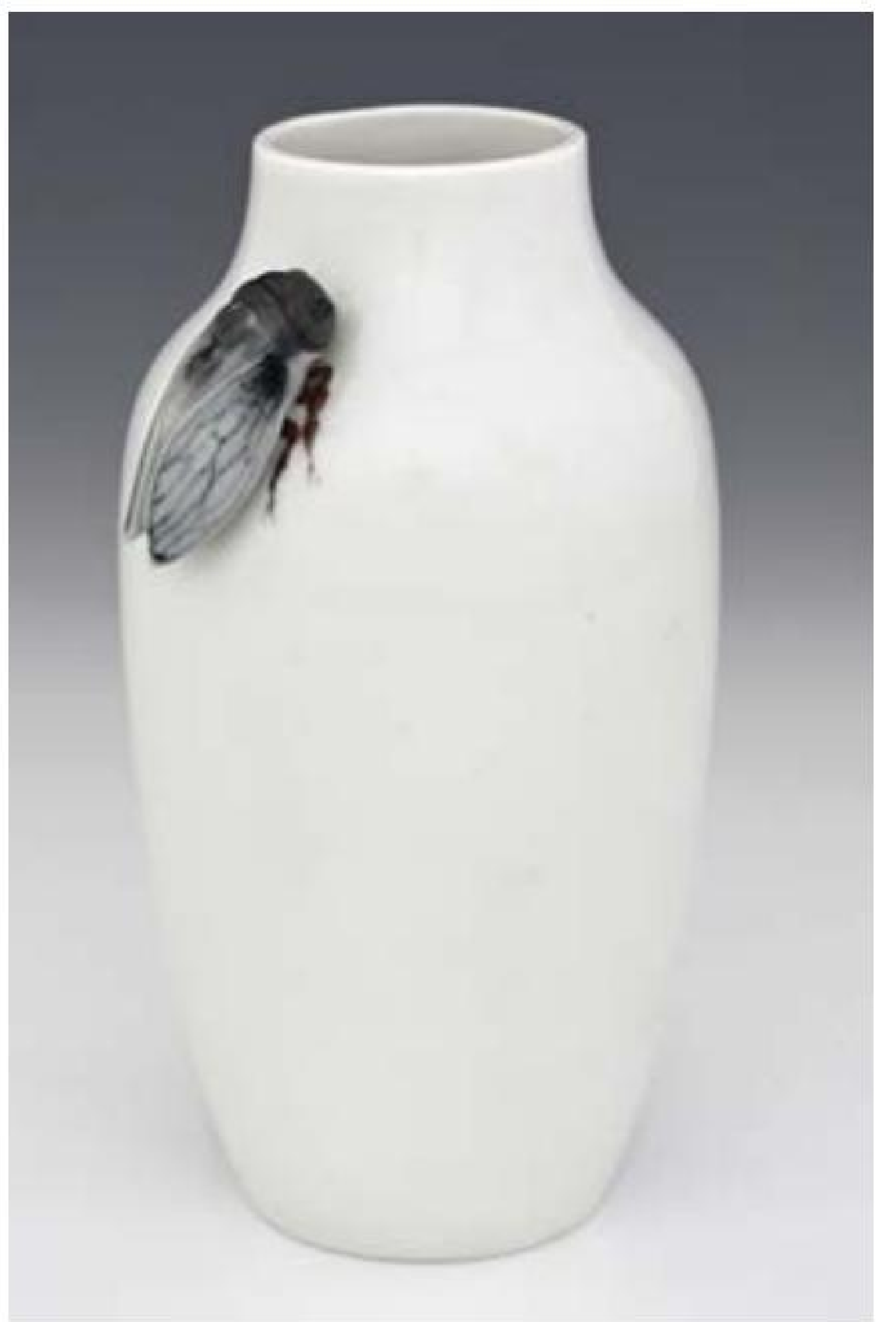
251

251. Wemyss, a plum painted double ink stand, in the form of a heart, two lidded inkwells with liners and pierced pen holes, impressed mark, 18.5cm long **£100 - £200**

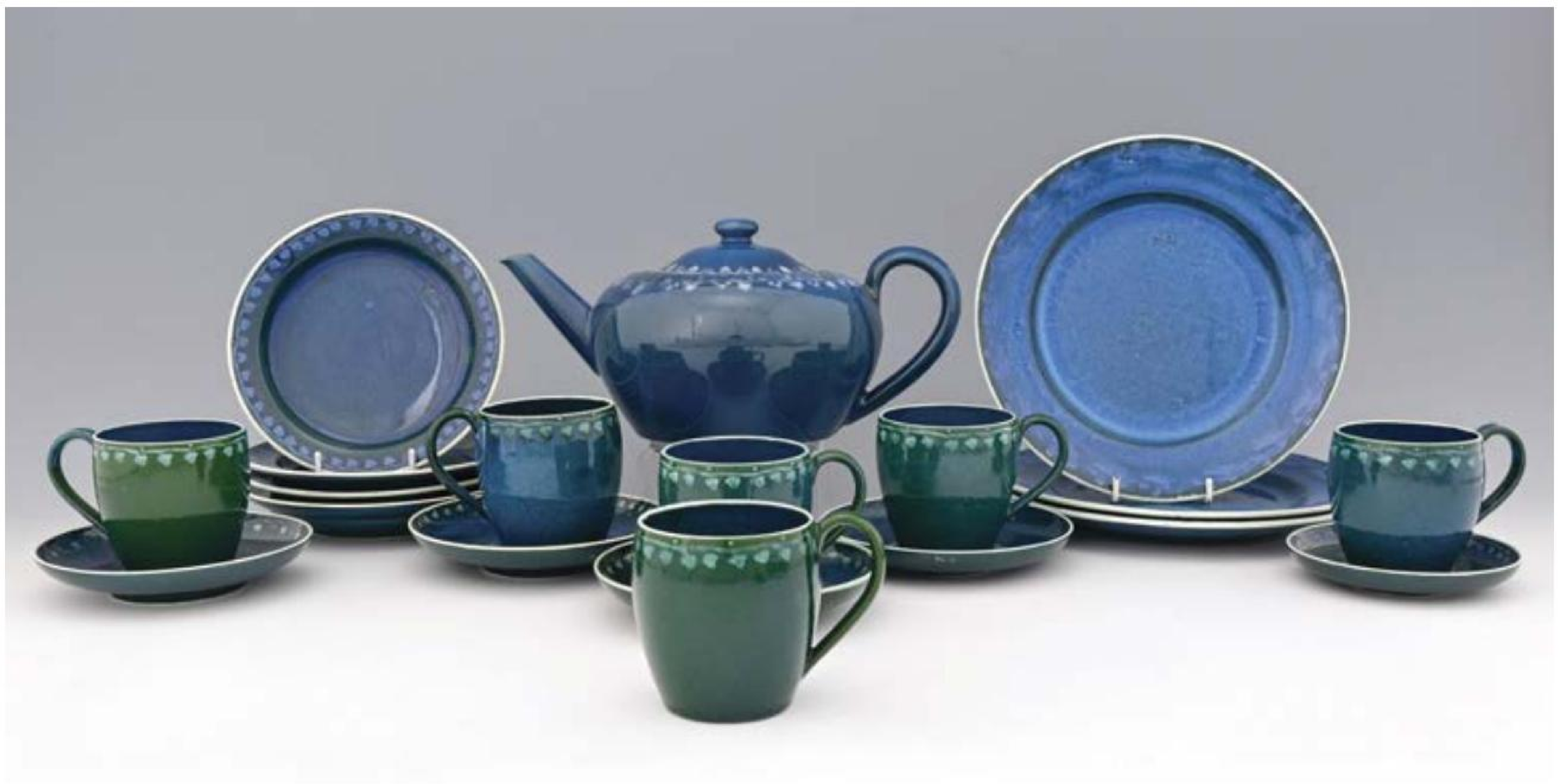
252. John Wadsworth and Leon Solon for Minton, a Secessionist printed and tubeline moulded jardiniere, ovoid form, turquoise cornflower decoration, 22cm high **£80 - £120**

253. Ruskin Pottery, a Souffle glazed part tea set, circa 1905, teal blue green, including six barrel form cups with painted vine borders, teapot of squat ovoid form, four saucers, four small plates and three larger plates, 26cm long (19)

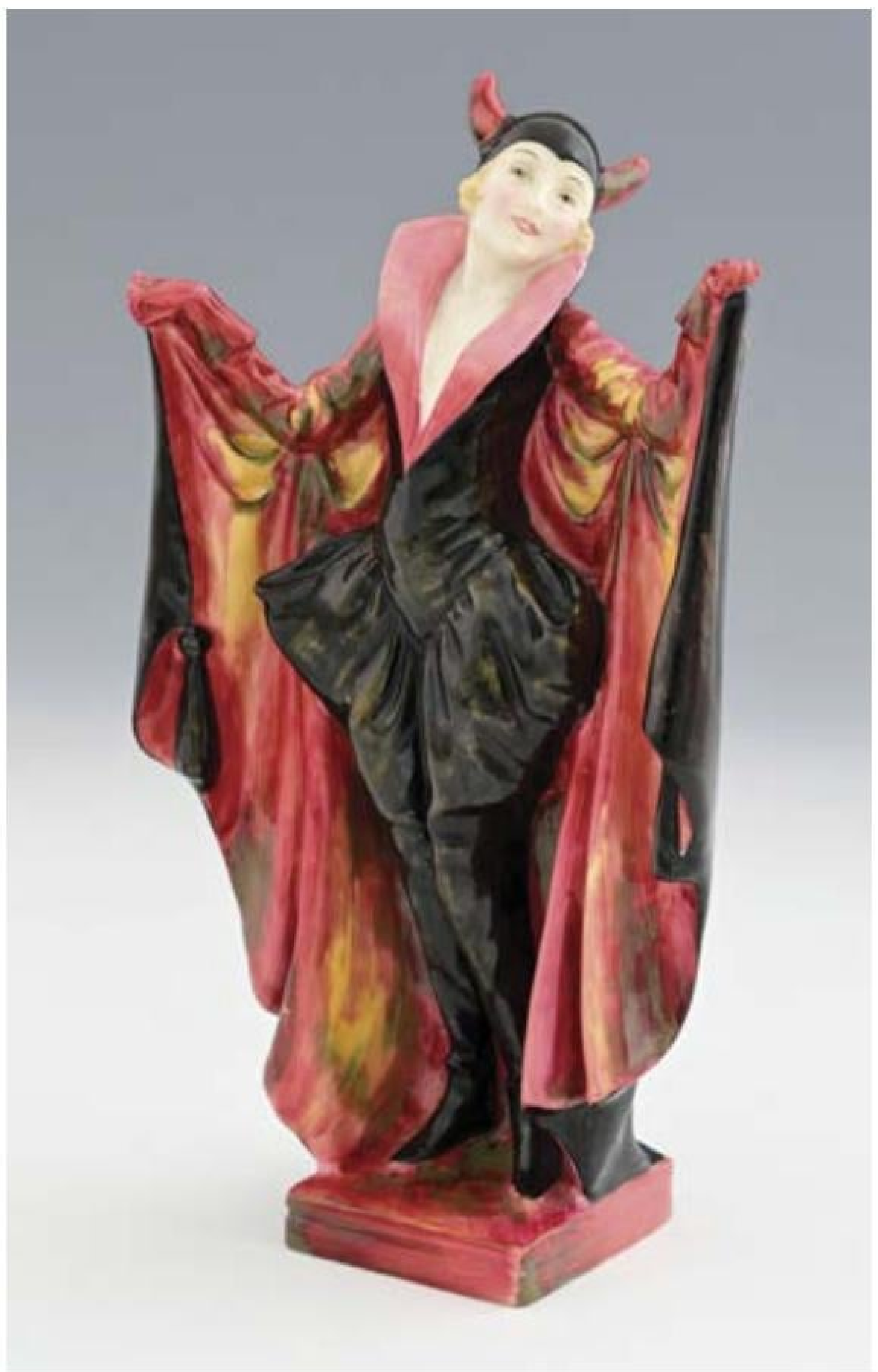
Provenance: Albert Wade Collection; Sothebys 8th Novemeber 2002, lot 270 **£120 - £180**



250

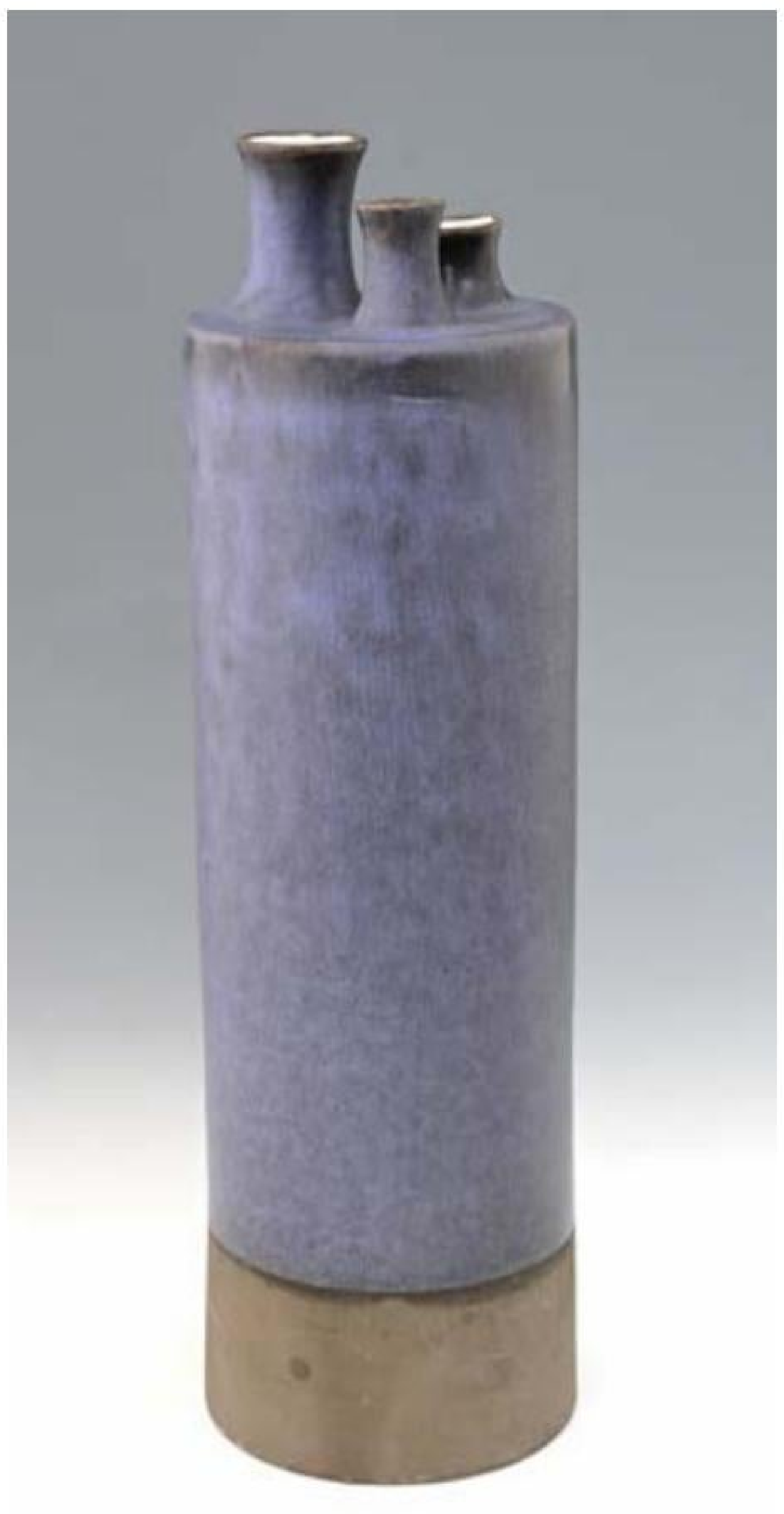


253



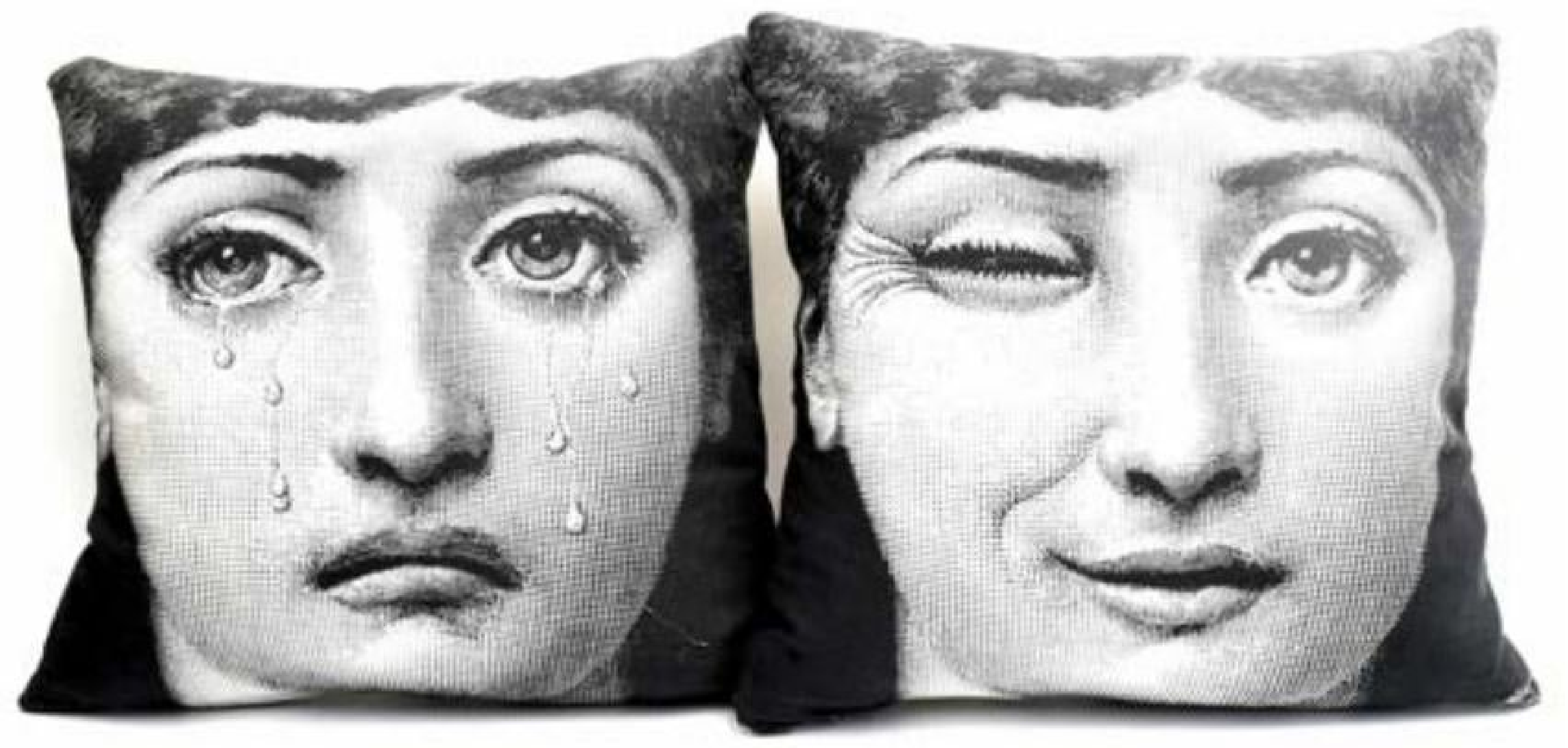
254

254. Leslie Harradine for Royal Doulton, Marietta, HN 1341, an Art Deco figure, designed circa 1931, modelled as a woman in fancy dress Devil outfit and cape, printed and painted marks, 21.5cm high **£200 - £400**



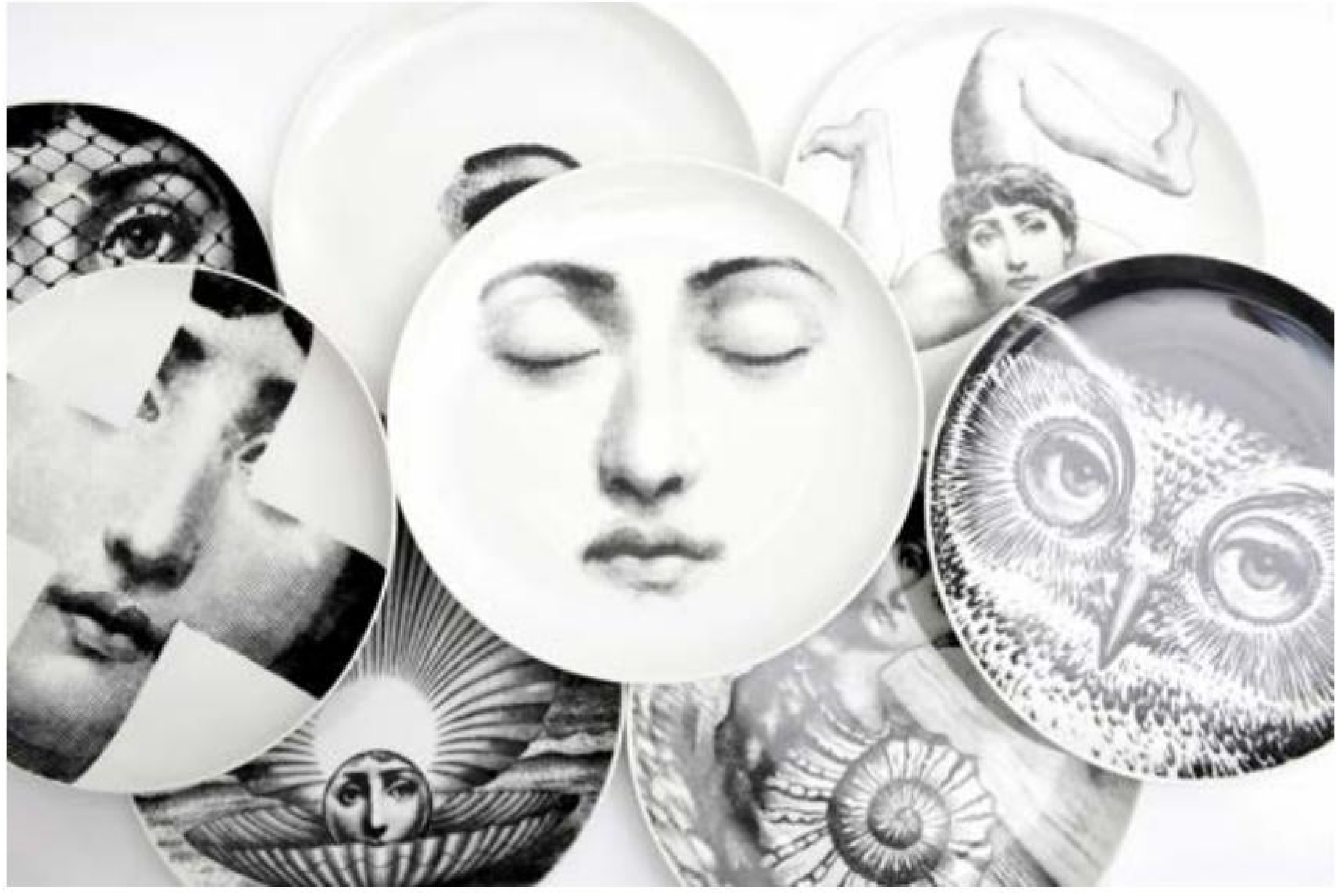
255

255. Aldo Londi for Bitossi, a Modernist vase, circa 1960s, cylindrical form with three graduated necked openings, part glazed in mottled purple, over a bisque glazed lower section, painted marks, 38.5cm high **£120 - £180**



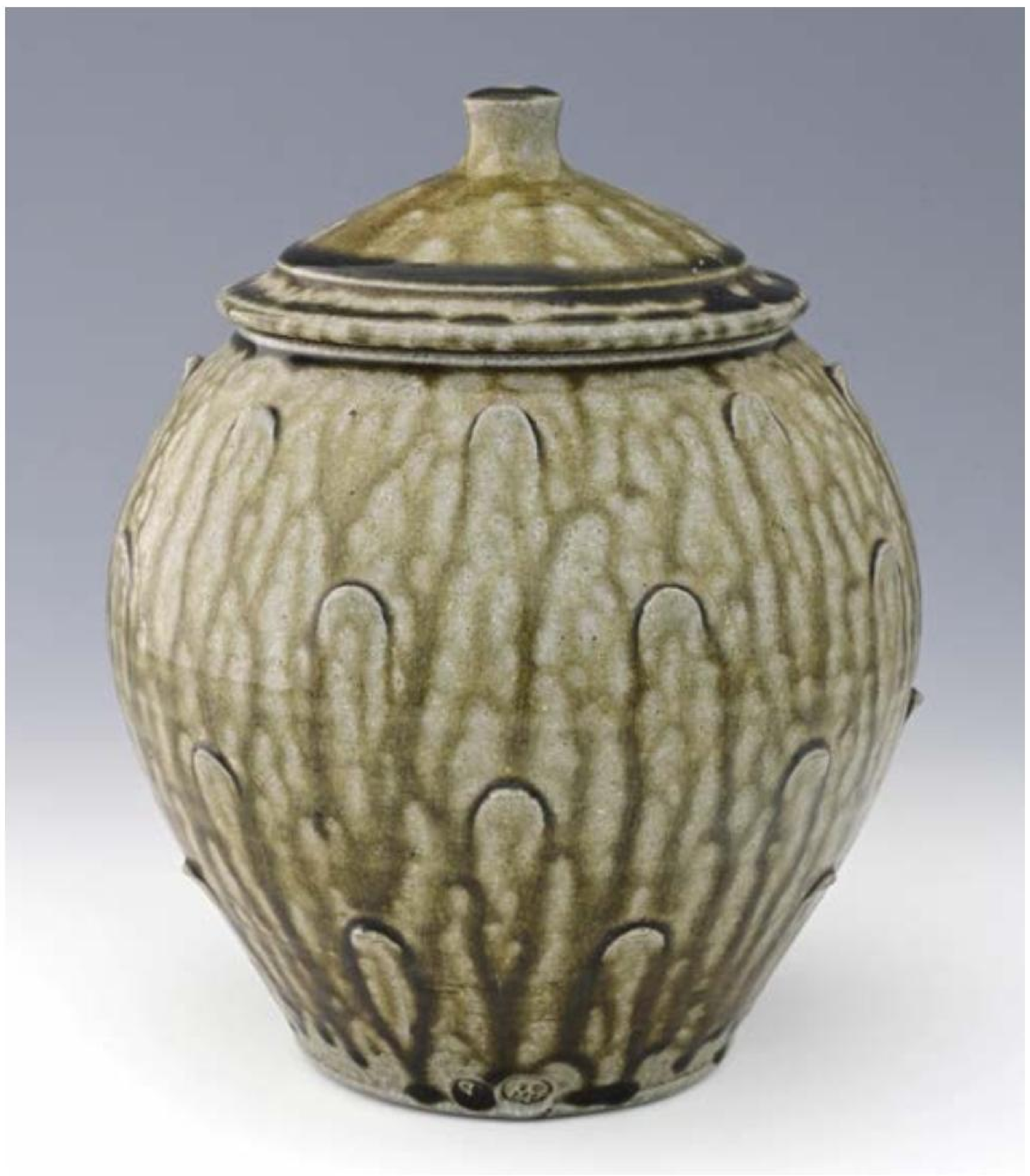
256

256. A pair of Piero Fornasetti Studios printed cotton cushions, each printed in black and white with the face of a woman, printed Fornasetti mark, 40cm. square (2) **£60 - £100**



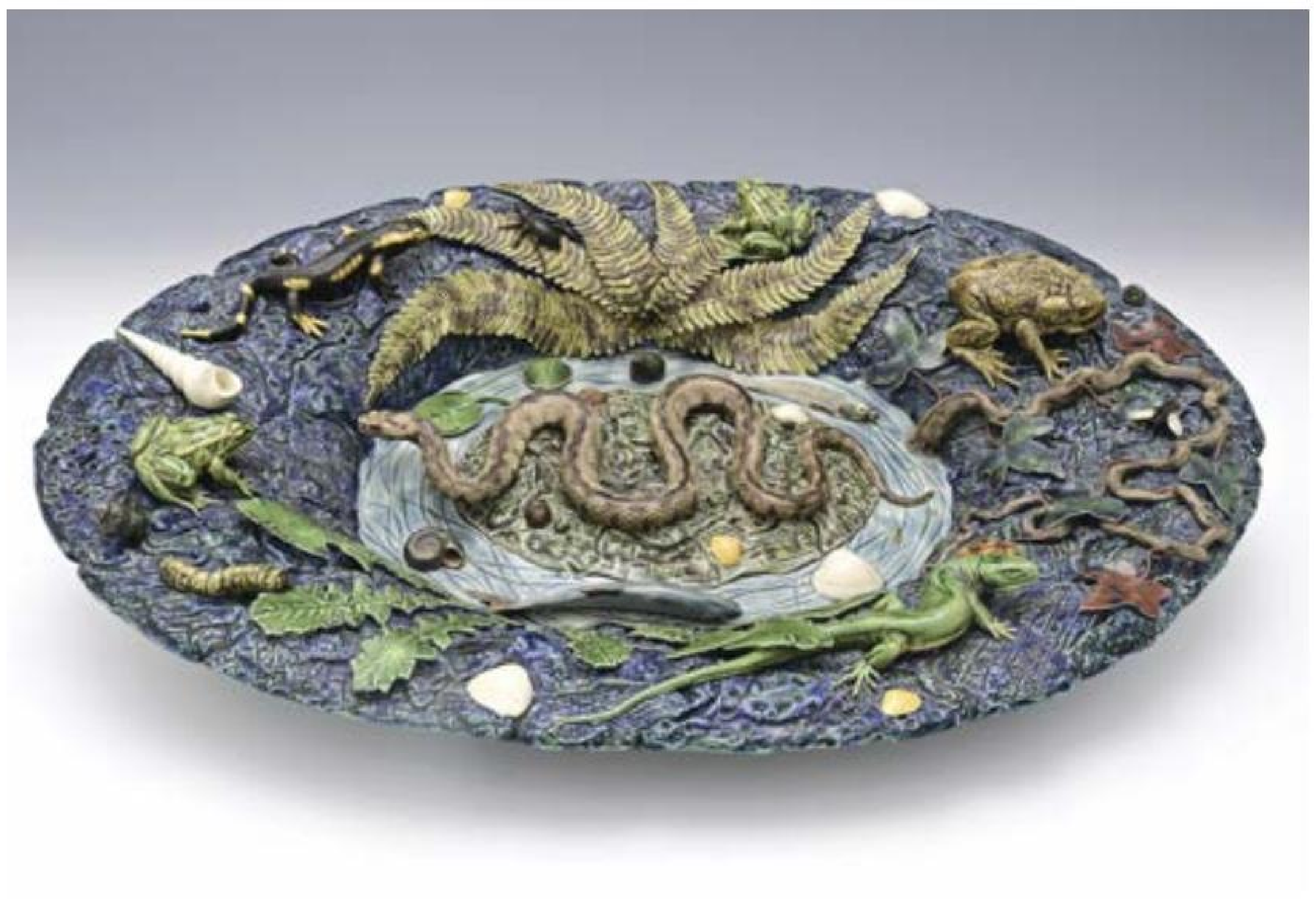
257

257. Fifteen Fornasetti Tema e Variazioni plates, each printed in black with a surreal image, printed factory marks, light wear, 26cm. diam. (15) **£200 - £400**



258

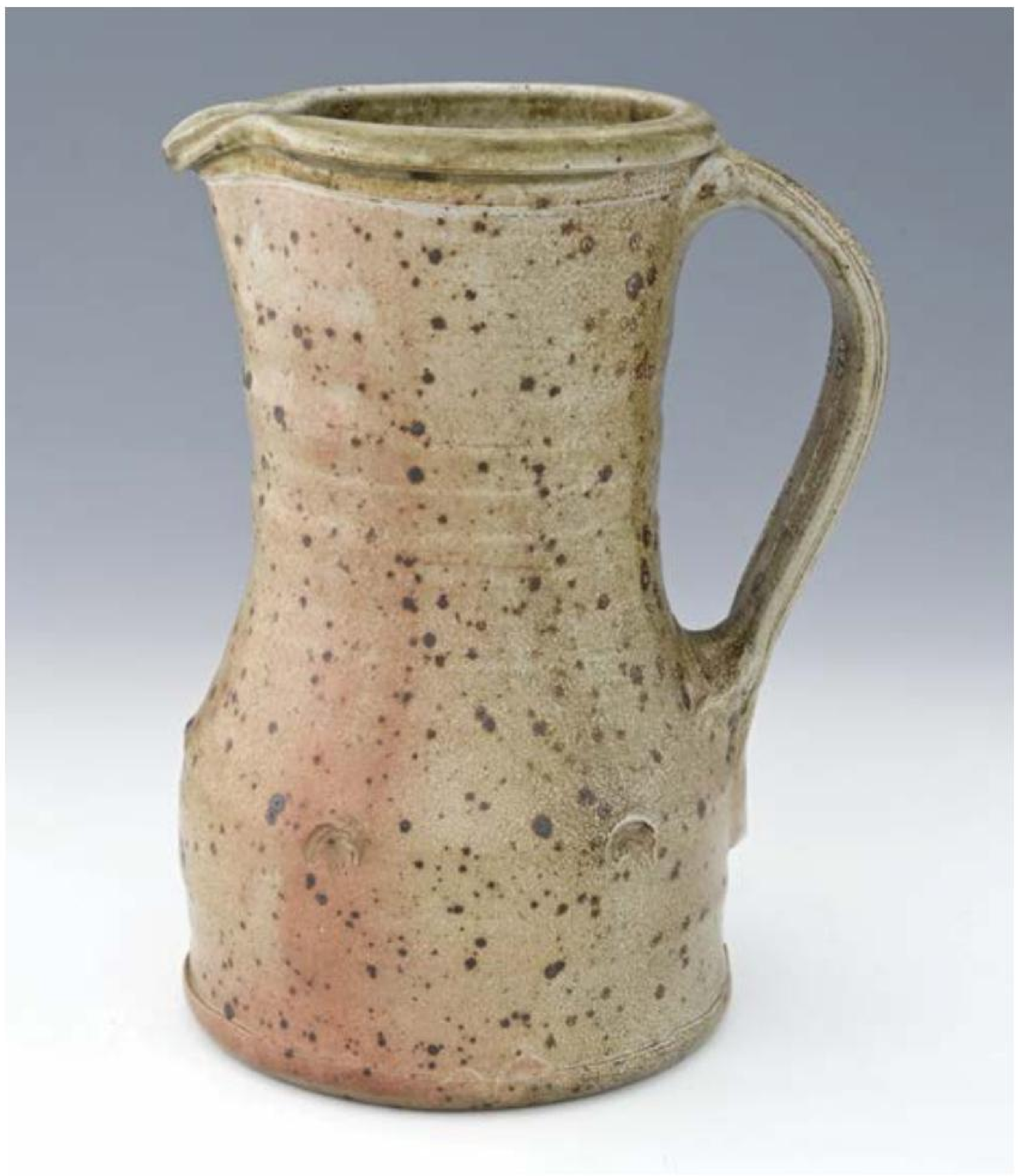
258. Phil Rogers, a studio pottery vase and cover or storage jar, ovoid form, celadon glazed, modelled with pulled lappet decoration, seal mark, 25cm high **£80 - £120**



259

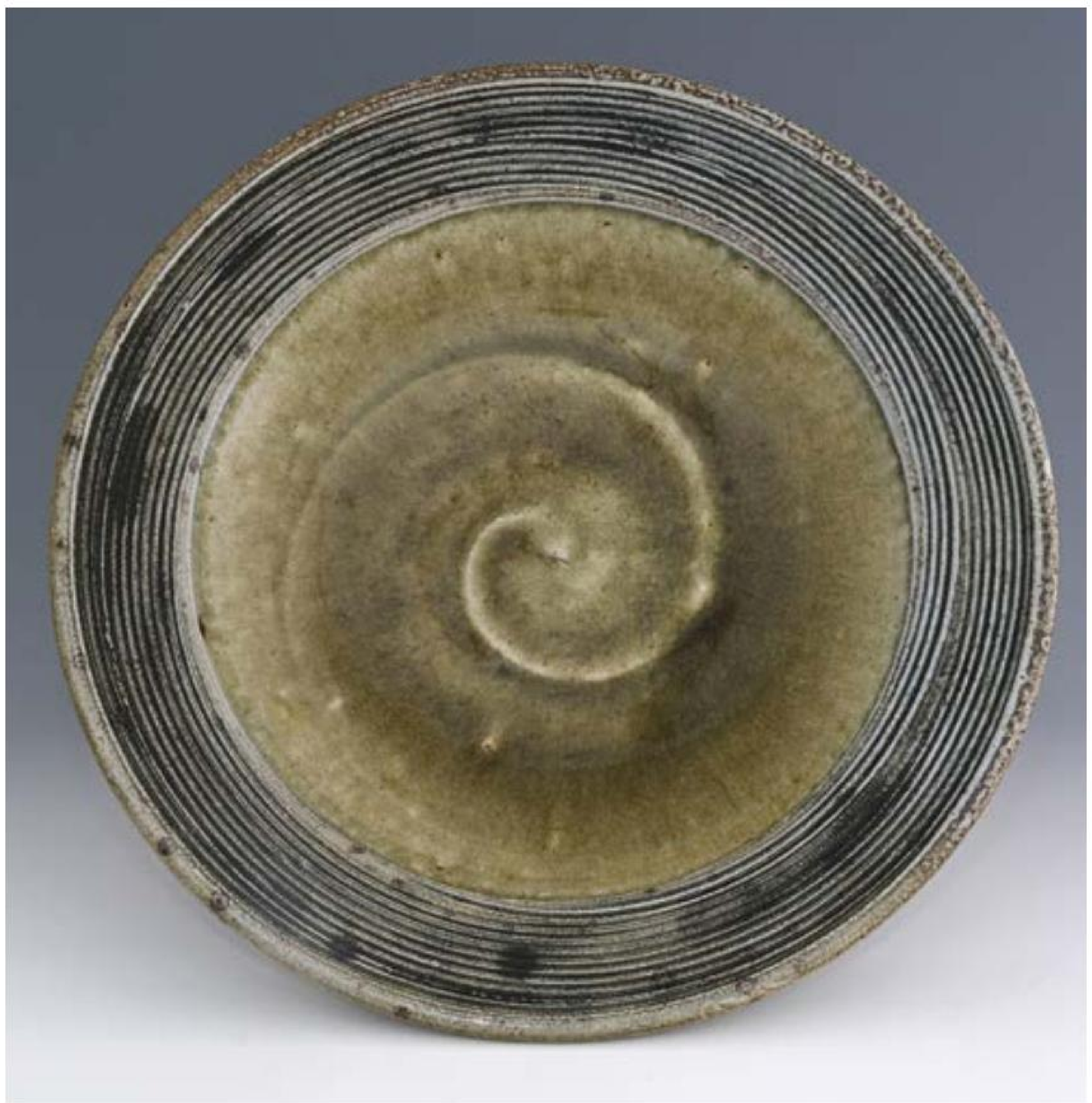
259. Geoffrey Luff, a relief moulded quatic and reptilian charger in the Palissy tradition, oval form, textured and applied with realistically modelled creatures including snake, toad frogs, lizards and molluscs, 57cm long **£500 - £800**

260. George Hohlt, a studio pottery bowl, conical form with turquoise glaze, impressed cat mark, 16.7cm diameter **£80 - £120**



261

261. Phil Rogers, a studio pottery salt glazed stoneware jug, cylindrical bulbous form, decorated with indented crescents tothe shoulder, seal marks, 23cm high **£60 - £80**



262

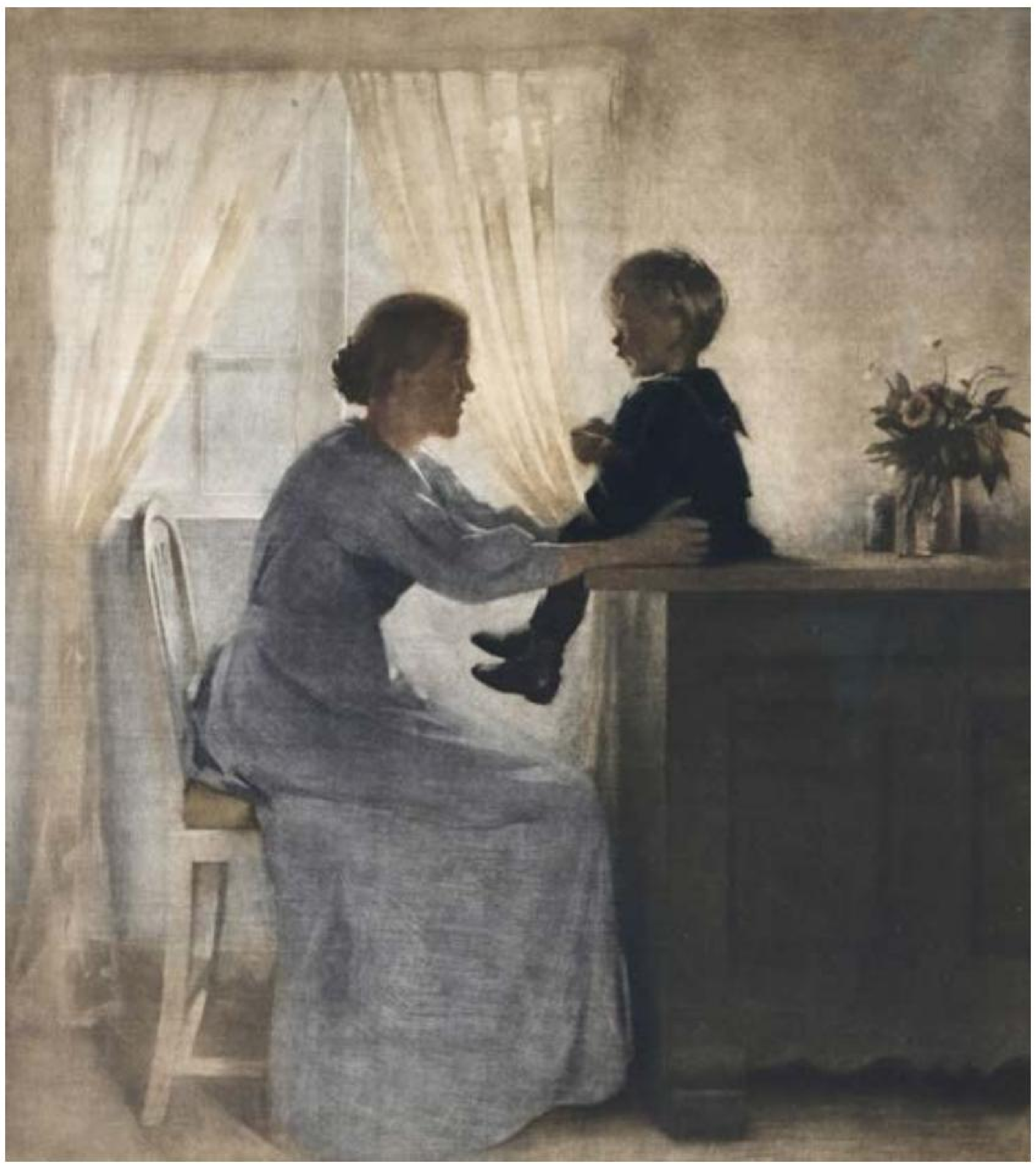
262. Phil Rogers, a studio pottery plate or charger, salt glazed and incised with concentric ring decoration to the broad rim, seal marks, 30.5cm diameter **£50 - £80**

263. Clive Bowen, a studio pottery treacle glazed dish, rounded rectangular form, incised with wavy decoration to the rim, 41cm long **£80 - £120**

PRINTS AND PAINTINGS

264. William Blake (British, 1757-1827), Thenot Remonstrates with Colinet; Colinet's Journey Milestone Marked LXII Miles to London, a pair, woodcuts, probably published by Nonesuch Press, 1937, 3 by 7.5cm, unframed (2) **£60 - £100**

265. Peter Vilhelm Ilsted (Danish, 1861-1933), Playing the Mandolin (1911), signed l.r., mezzotint in colours, Ed.100/100, 22 by 20cm, framed **£100 - £150**



266

266. Peter Vilhelm Ilsted (Danish, 1861-1933), Mother and Child (1914), signed l.r., mezzotint in colours, Ed.75/5, 48.5 by 43.5cm, framed **£150 - £200**

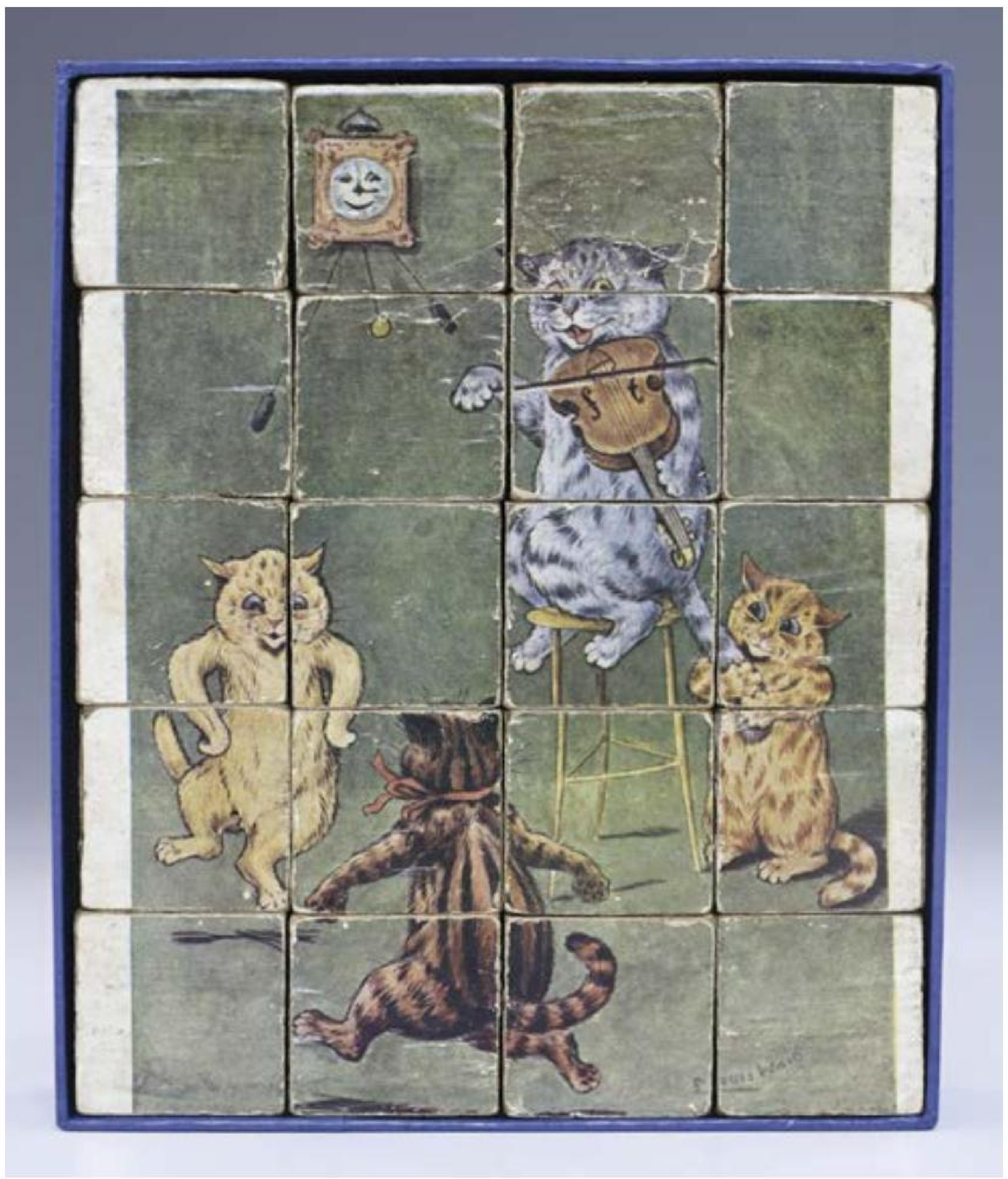
267. John Hall Thorpe (British, 1874-1947), Primroses, woodblock print, labelled verso Woodcut in Colour, for Home Decoration, 16.2 by 14.8cm, original frame **£50 - £100**

268. Railway Poster Design, France, Chateaux de la Loire, a French Railways poster, colour print, 98 by 62cm, framed **£150 - £250**

269. An Art Deco poster design, 'Art Student's Dance, Ridgways Cafe....', MK monogram and dated 1924 l.l., colour lithograph, 56 by 36cm, framed **£80 - £120**

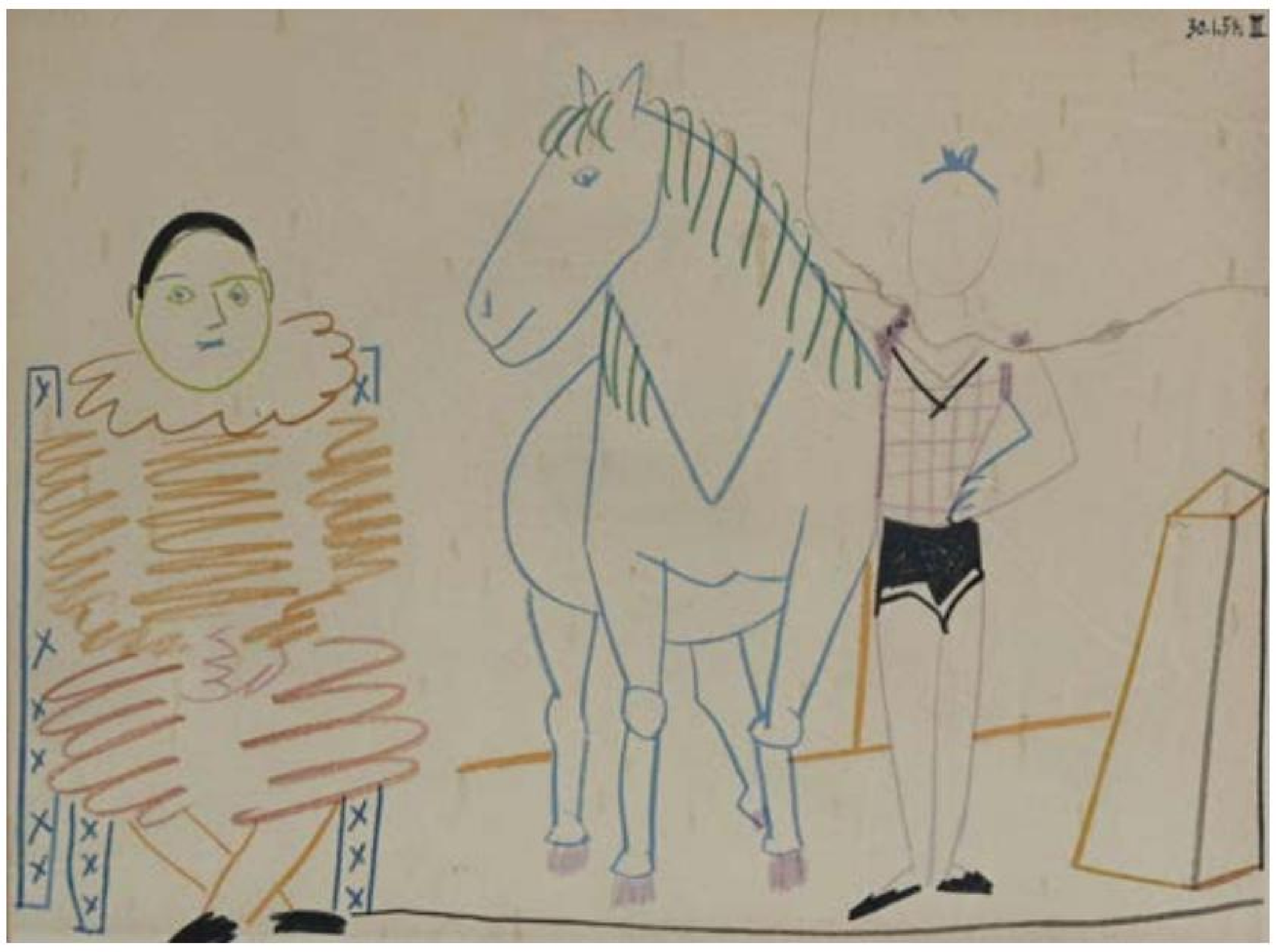
270. Poster Design, a rare Thomas Cook's Summer Holidays poster, circa 1928, in yellow, blue, green, and black, 99 by 60cm, framed **£200 - £300**

271. Algernon Mayow Talmage (British, 1871-1939), Honister Crag, a Midland and Scottish Railway poster, titled on an ivorine label below, colour lightograph, 74 by 54cm, framed **£200 - £300**



272

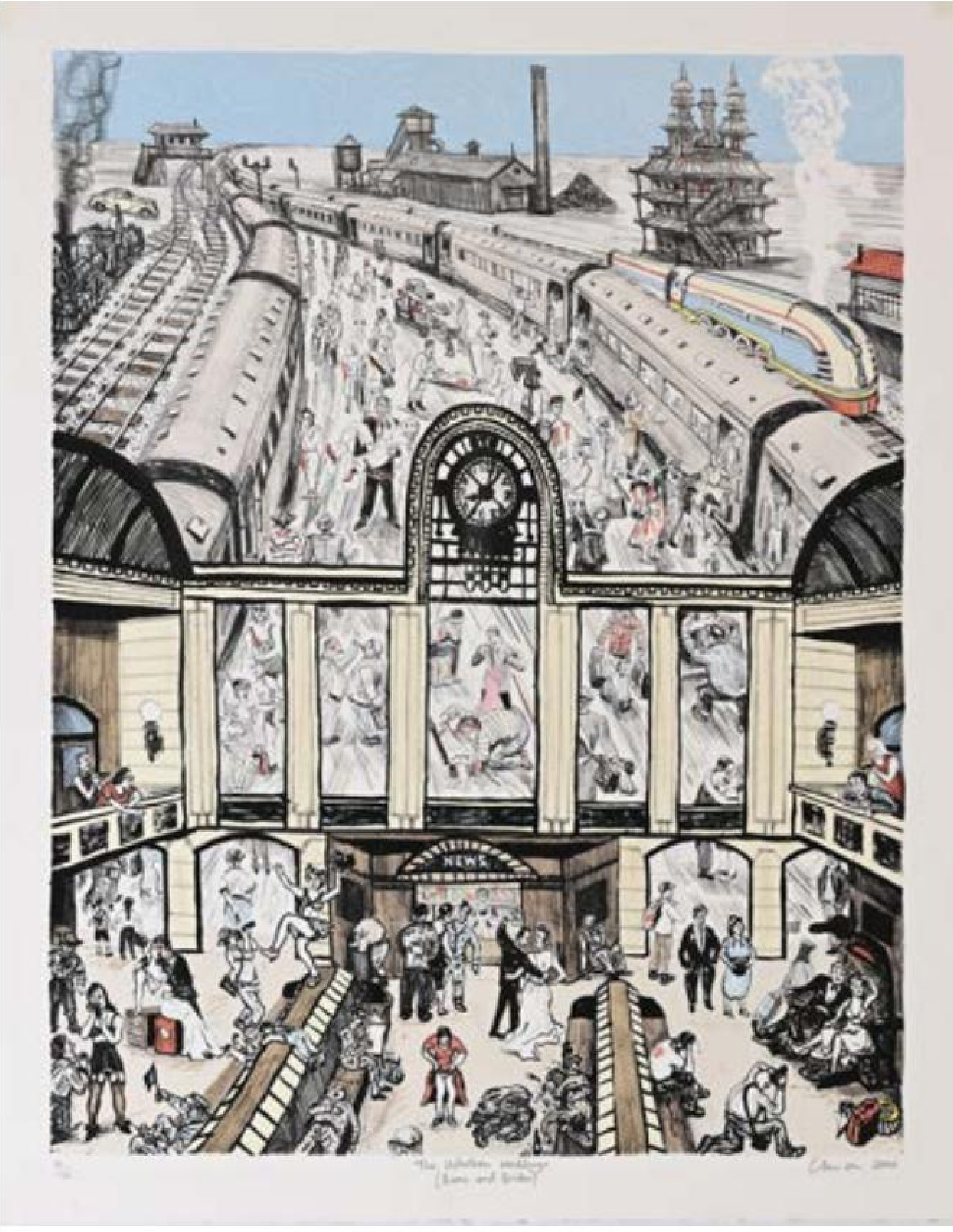
272. Louis William Wain (British, 1860-1939), a twenty-piece cube puzzle, early 20th century, each side applied with a colour lithograph depicting cats in various guises, 17.5 by 14.5cm, housed in an unassociated blue cardboard box, with a pair of Penny Illustrated humorous cat lithographs, The Bachelor's Party and The Wedding Breakfast, 25 by 50cm, unframed (3) **£100 - £150**



273

273. Pablo Picasso (Spanish, 1881-1973), Harlequin and Horsewoman, from the Human Comedy suite (1954), lithograph in colours published by Mourlot Freres, Paris, dated 30th January 1954 u.r., 22 by 32cm, framed.

Note: Artist Resale Rights apply **£80 - £120**



274

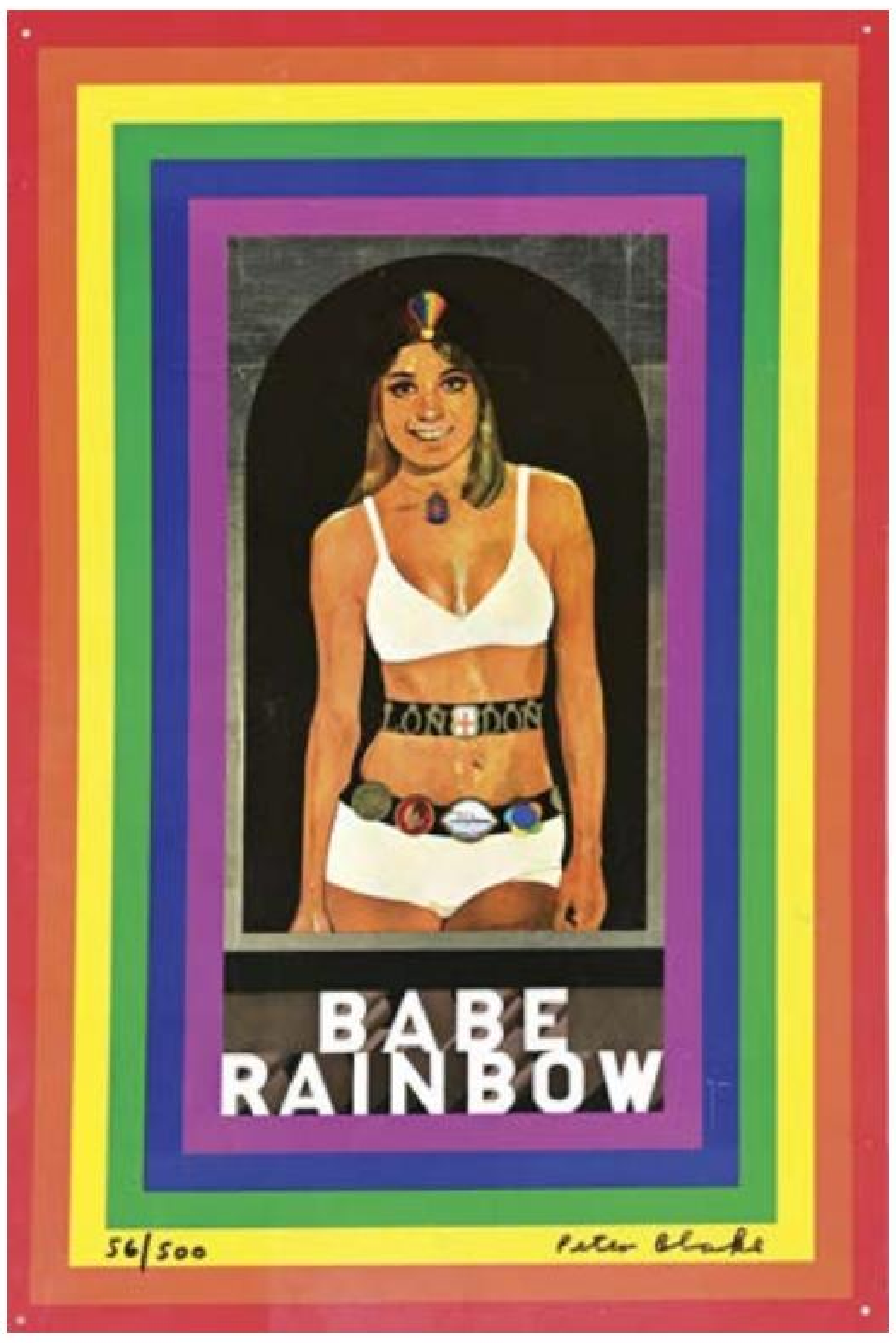
274. Chris Orr R.A. (British, 1943), The Hoboken Weddings (Bums and Brides) (2010), signed l.r., titled l.c., lithograph in colours, Ed.16/35, 82 by 64cm, unframed.

Note: Artist Resale Rights apply **£100 - £150**

275. John Duffin (British, 1965), Thames Bridges East, signed l.r., titled l.c., monochrome etching, Ed.20/150, 60 by 44cm, framed.

Note: Artist Resale Rights apply **£80 - £120**

276. Peter Clarke (South African, 1929-2014), Thirst; A Hot & Quiet Evening and Standing Man, three, all signed l.r., the first two titled l.c., Ed.15/32, 25/54 and 8/19, woodcut, largest 23 by 6.5cm, and an abstract monochrome linocut by an unidentified artist, Ed.22/50, 17 by11cm, all framed (4) **£100 - £150**

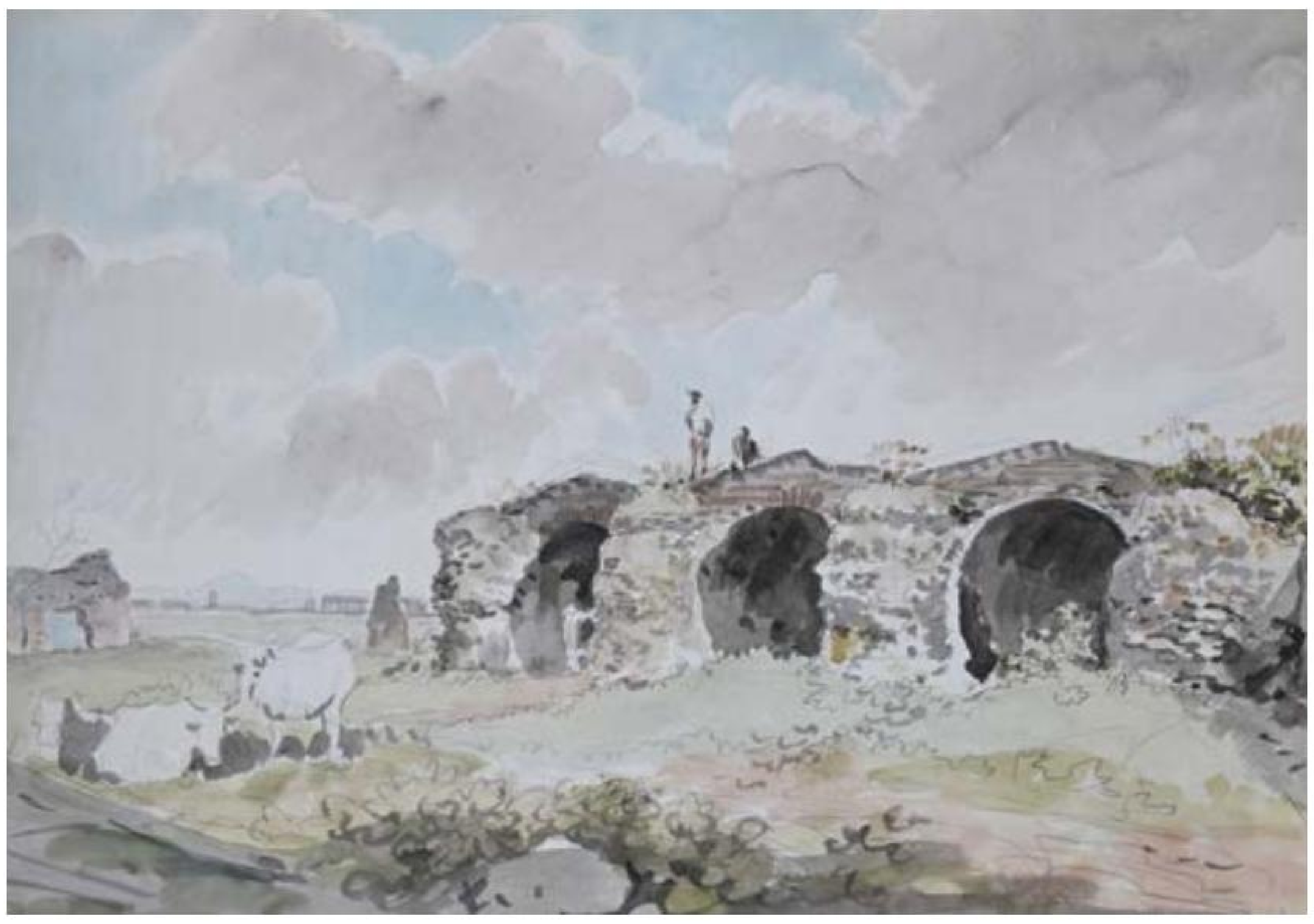


277

277. Peter Blake R.A. (British, 1932), Babe Rainbow (1968), signed l.r., screenprint/tin, Ed. 56/500, 66 by 44cm, unframed.

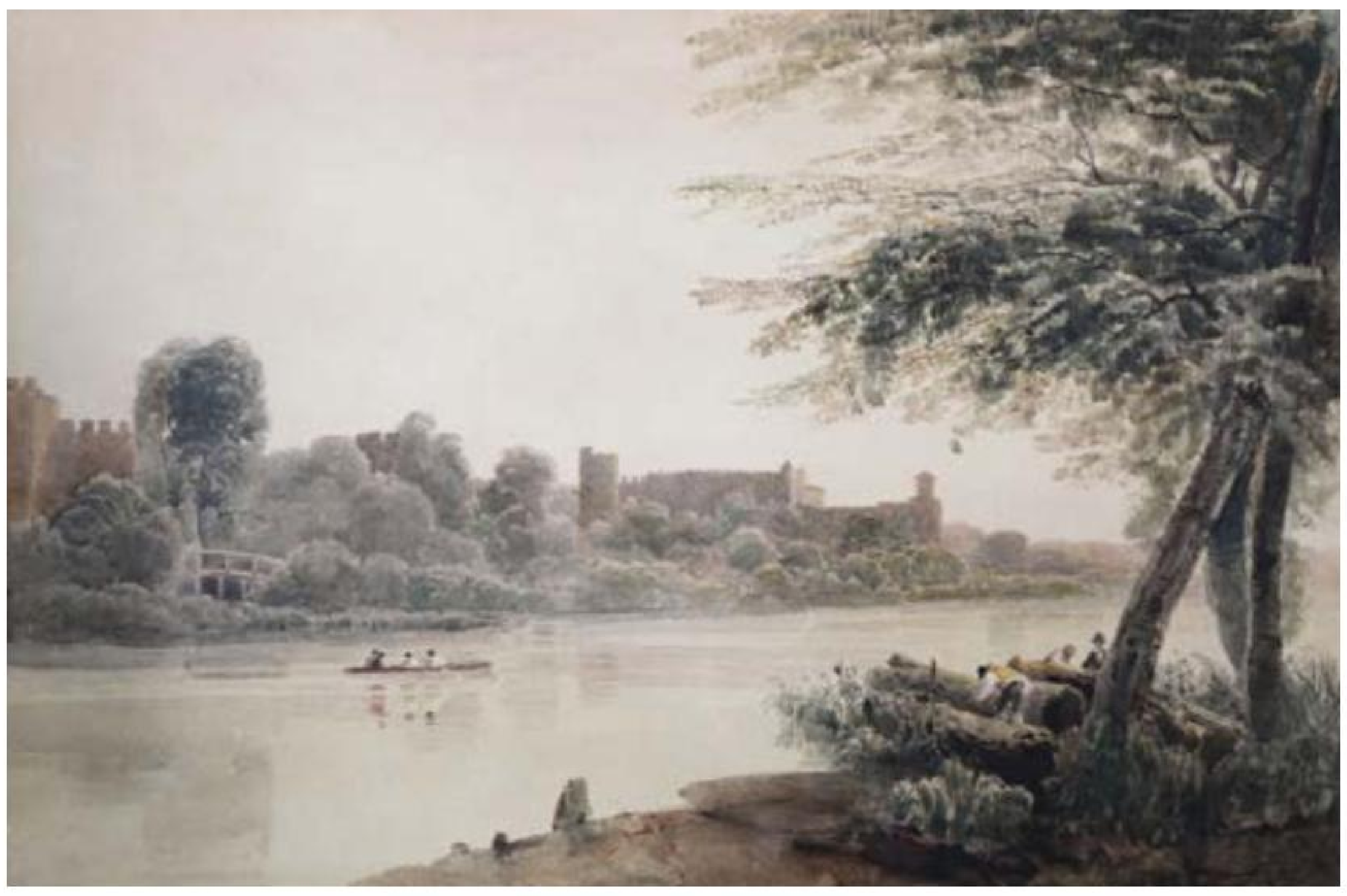
Note: Commissioned and distributed by Dodo Designs, London.

Note: Artist Resale Rights apply **£300 - £500**



278

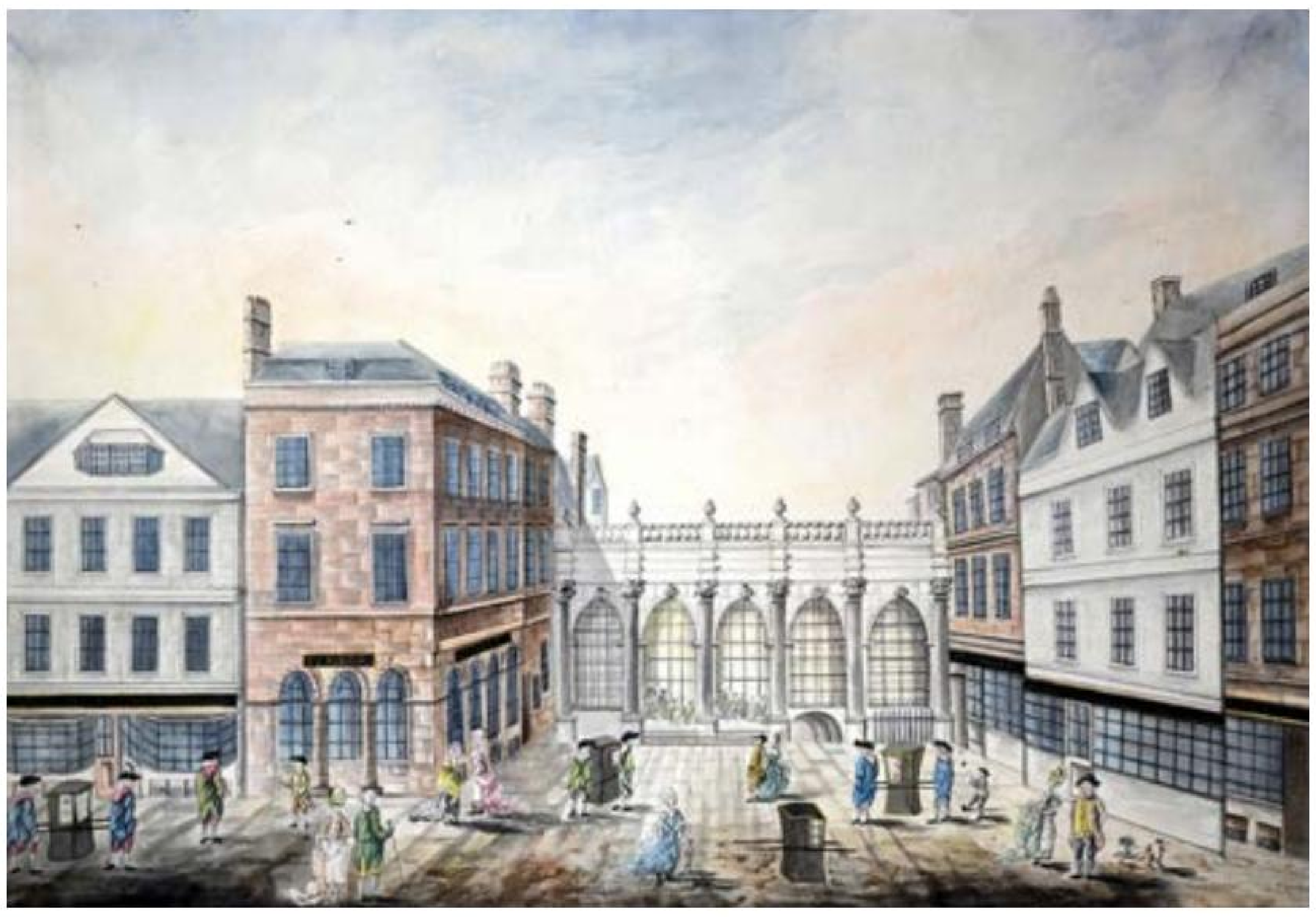
278. Carlo Labruzzi (Italian, 1747/48-1810/17), Near the Aqua Marcia, watercolour over pencil, 37 by 52cm, gilt frame **£500 - £800**



279

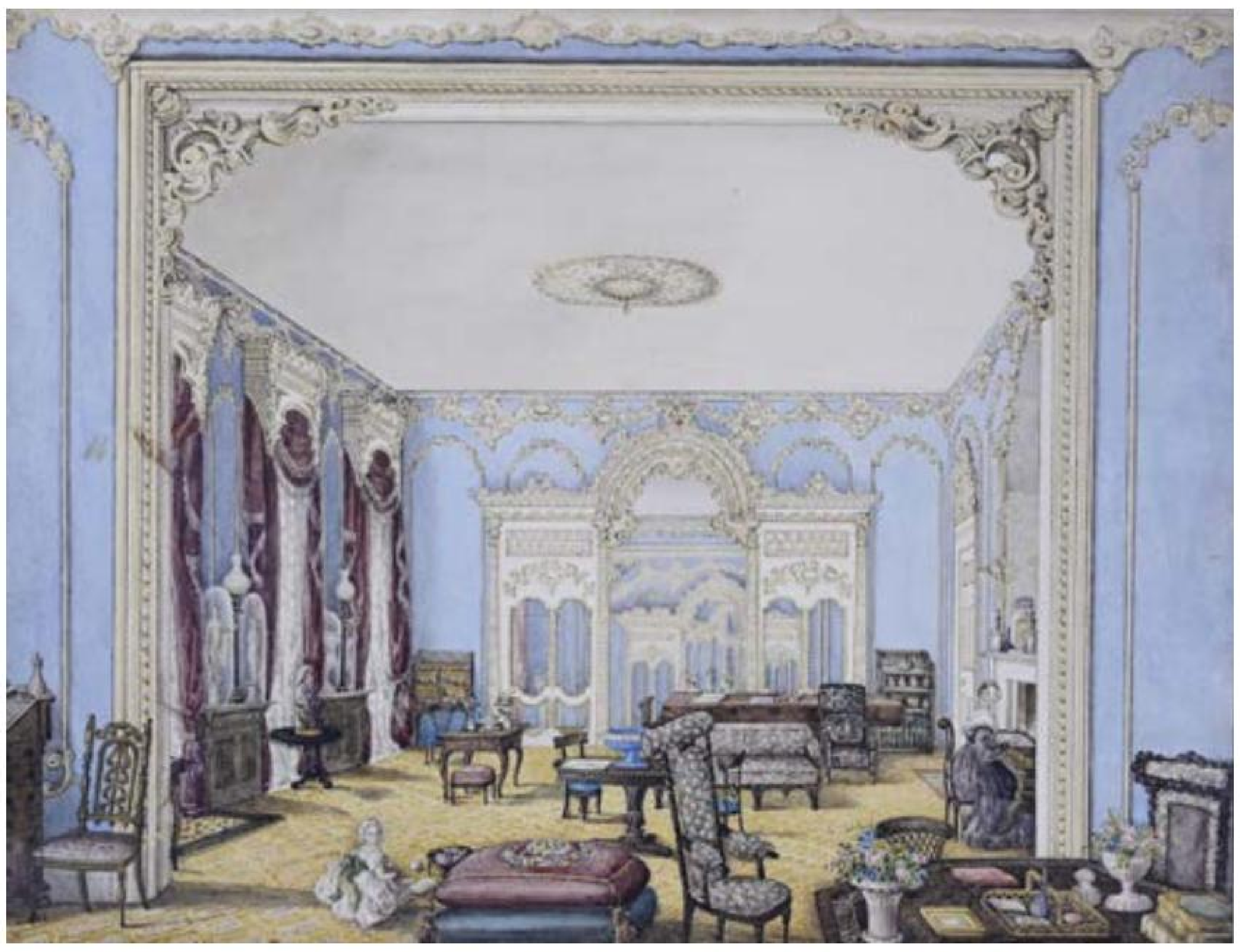
279. Peter de Wint O.W.S. (British, 1784-1849), The Thames at Twilight, watercolour, 37 by 56cm, framed.

Exhibited: The Old Watercolour Society, 1839, No.306; also Thomas Agnew & Sons Ltd, Catalogue No.87 **£400 - £600**



280

280. British Naive School, circa 1780, a street scene with fashionable figures and sedan chairs, pen, ink and watercolour, 30 by 44cm, framed **£300 - £500**



281

281. **Attributed to Maria Lushington (British, 1800-1855),** the drawing room interior at Sanderstead Court, circa 1840, watercolour, 29 by 38cm, framed.

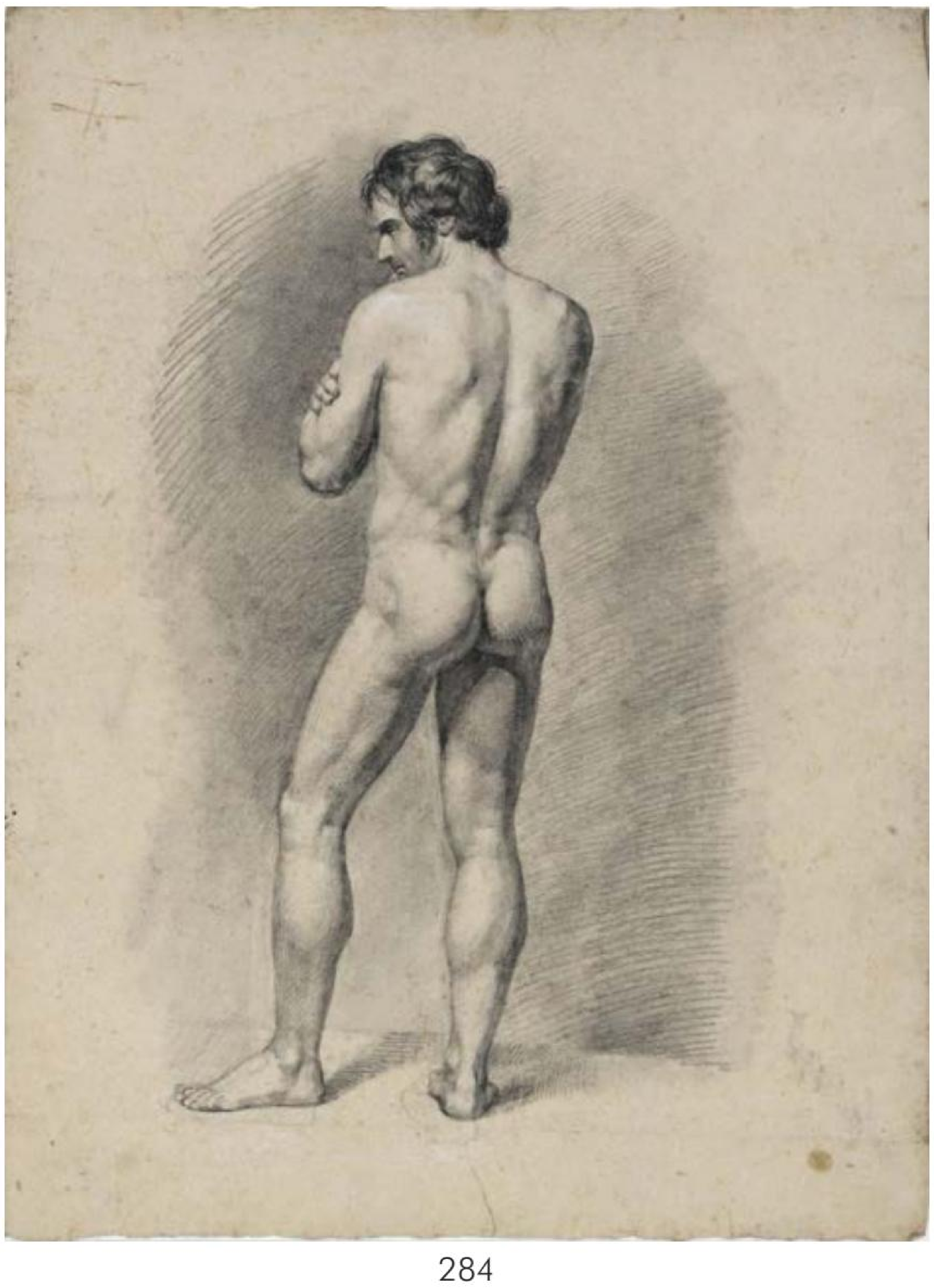
Exhibited: Hazzlitt, Gooden & Fox, London, Interiors, 1981, Cat No.19 **£700 - £900**

282. **John Varley O.W.S. (British, 1778-1842),** Boys Fishing under a Bridge, possibly at Bridgnorth, signed l.l., watercolour with scratching out, 24.5 by 33.6cm, framed.

Provenance: with Thomas Agnew & Sons, London, Cat No.39 **£300 - £500**

283. **William Leighton Leitch (Scottish, 1804-1883),** Figures Outside a Scottish Castle, watercolour, 20.6 by 30.5cm, framed.

Provenance: with Thomas Agnew & Sons Ltd, London, 1981, Cat No.235 **£100 - £150**



284

284. **French School, early 19th Century,** a standing male nude, charcoal heightened with white, 57 by 43cm, framed.

Provenance: Private Collection, Cotswolds **£200 - £300**

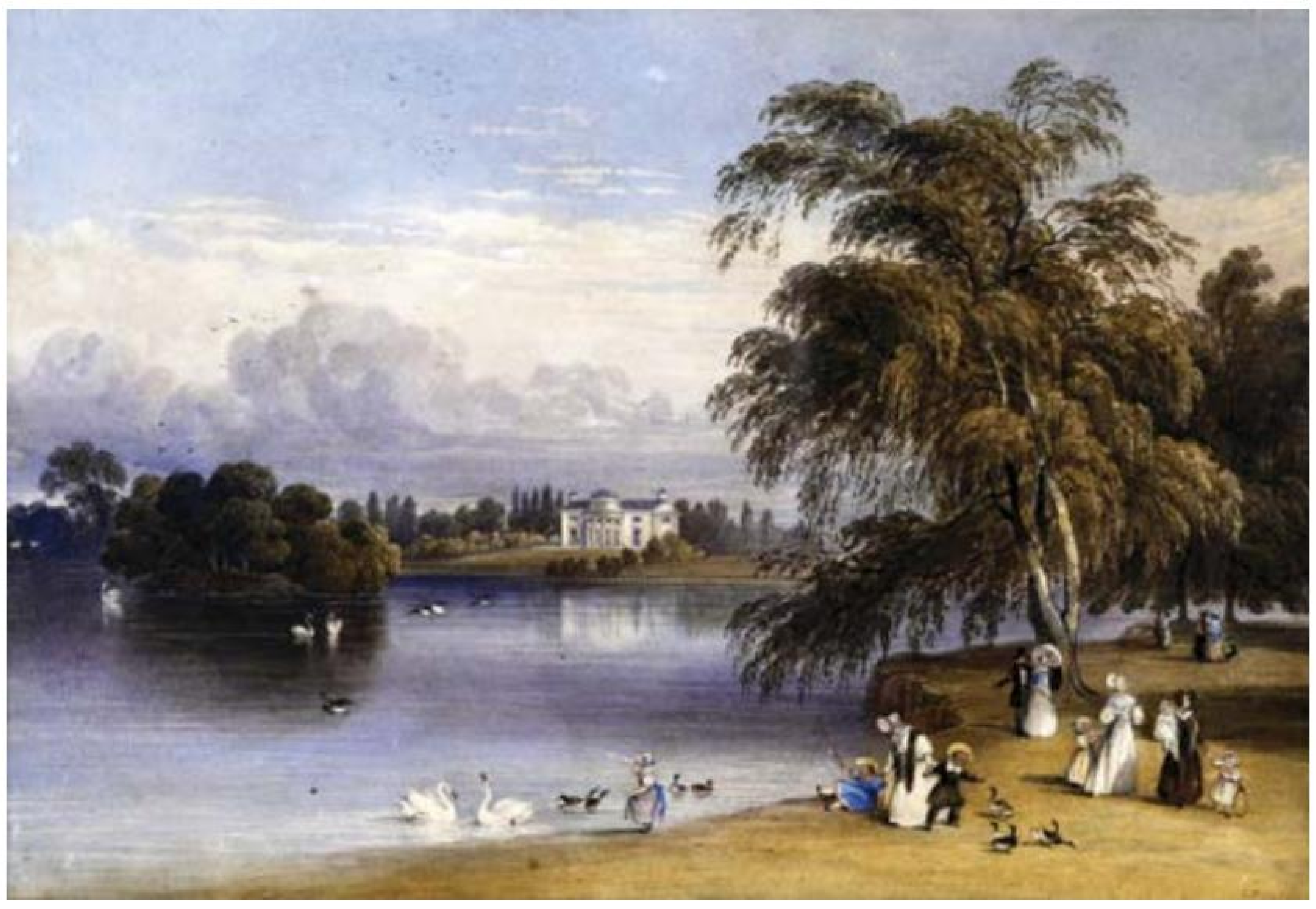
285. **Vernon Wethered (British, 1865-1952),** a river landscape with a bridge by a village, signed with initials l.r., watercolour, 24.5 by 36cm, framed **£50 - £80**

286. **Charles Frederick Buckley (British, 1812-1869),** a river scene with fishing boats at sunset, signed l.r., watercolour, 25 by 36cm, framed **£200 - £250**

287. **Italian School, late 19th Century,** Firenze, Veduta del Palazzo della Corsa, oval, titled and dated 1873 verso, gouache, 11 by 14.5cm, in a gilt carved wood openwork Florentine frame **£250 - £300**

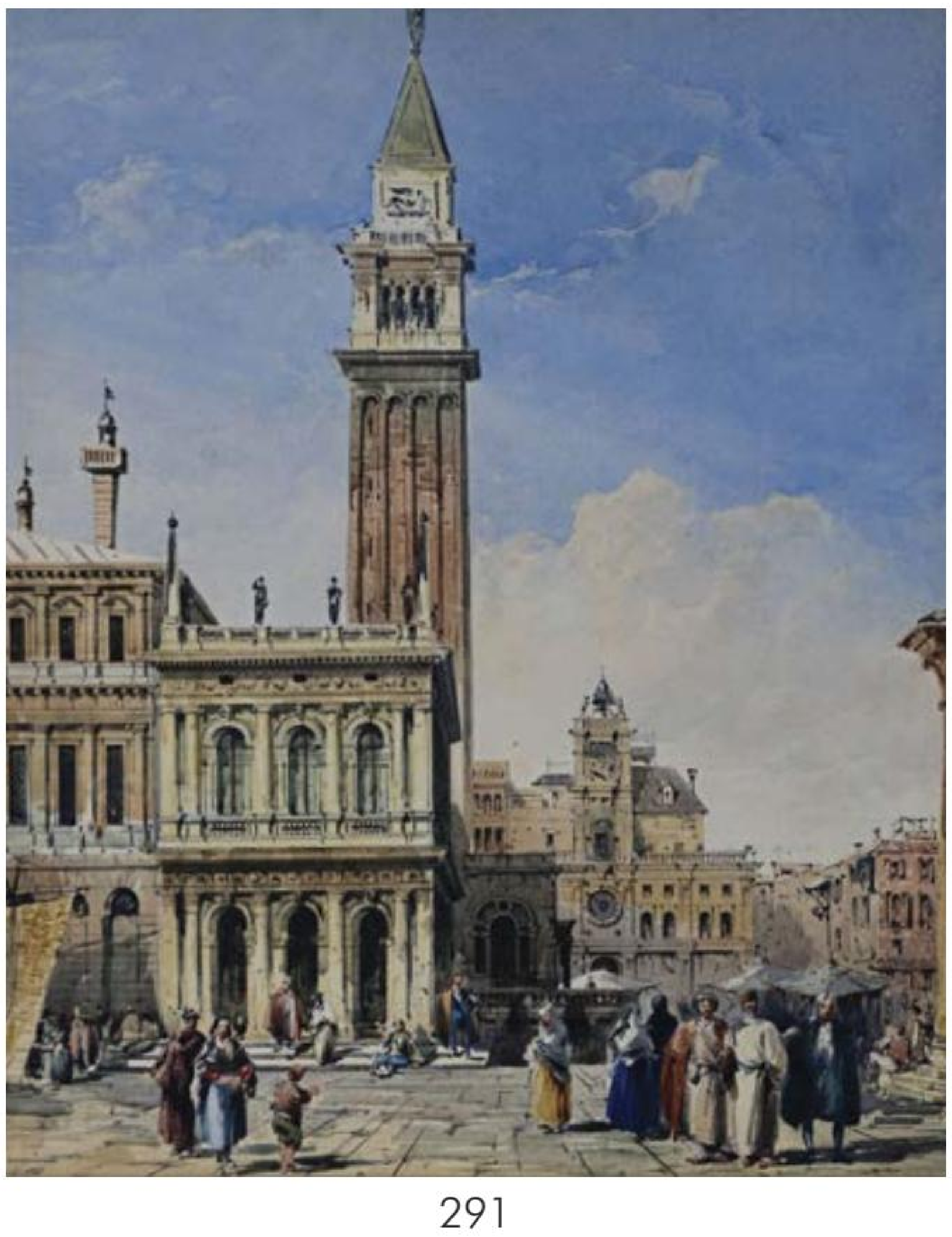
288. **British School, 19th Century,** a view of a country house with figures and sheep in the foreground, watercolour, 29 by 49cm, framed **£60 - £100**

289. **British School, 19th Century,** a church interior, watercolour, 62 by 36cm, framed **£70 - £100**

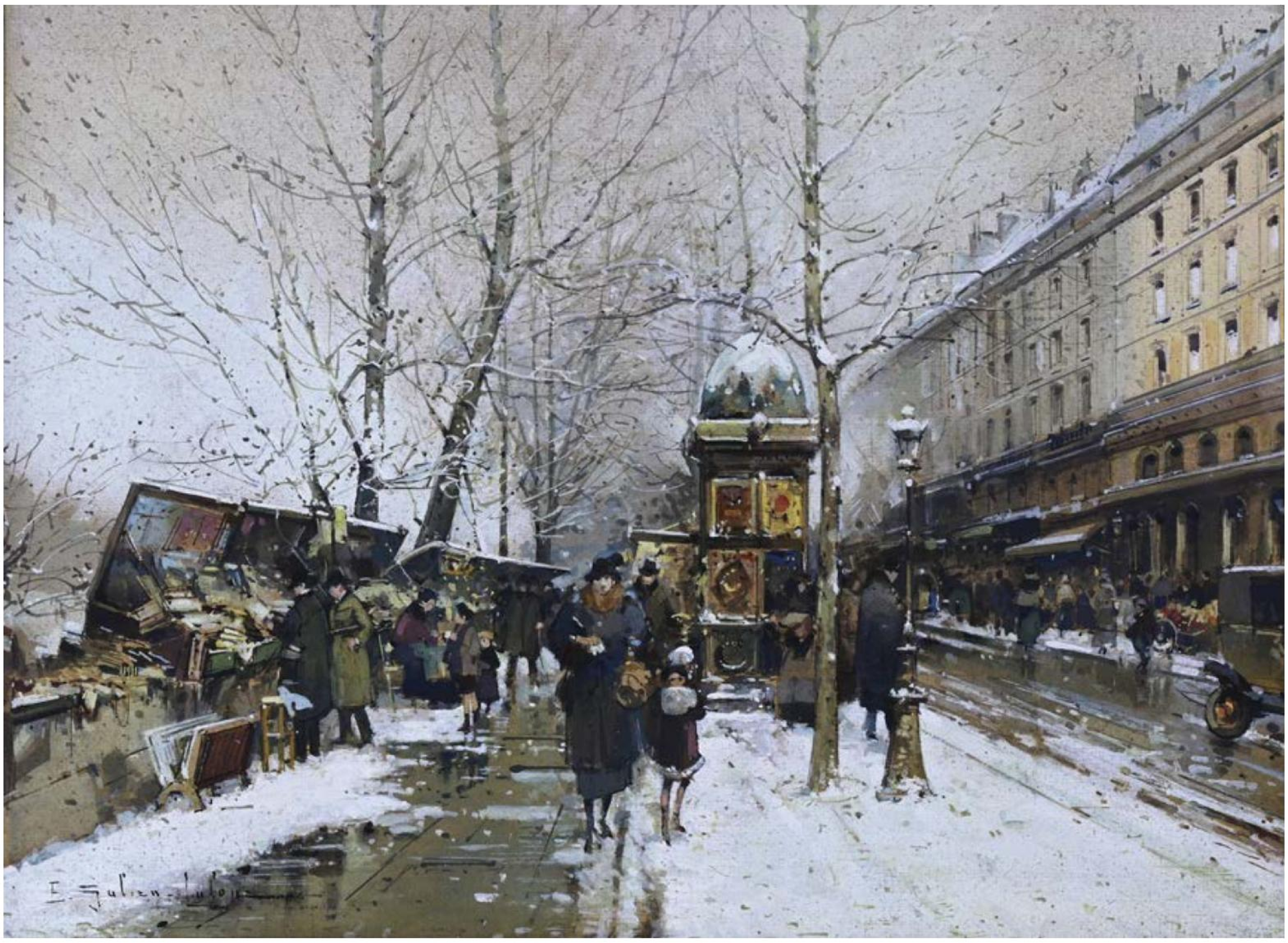


290

290. **Charles Frederick Buckley (British, 1812-1869),** Regents Park, signed l.r., titled below, watercolour, 24.5 by 36cm, framed **£400 - £600**



291



303

291. Edward Pritchett (British, 1808-1894), View of the Sansovino Library and the Campanile from the Piazzetta, Venice, watercolour, gum arabic, bodycolour, pen, black ink/paper, 27 by 22cm, gilt frame.

Provenance: Lot 279, Century Paintings - Watercolours - Sculpture, Sotheby's London, 25th February 1998; Private Collection, Cotswolds **£400 - £600**

292. Attributed to Charles Walter Radclyffe (British, 1817-1903), an extensive landscape with a tinkers' camp, watercolour, 26 by 40.5cm, framed **£100 - £150**

293. Attributed to Charles Walter Radclyffe (British, 1817-1903), a landscape with a mother and children on the shores of a lake, watercolour, 22.5 by 36cm, framed **£100 - £150**

294. William Anstey Dollond (British, 1858-1929), a classical maiden with spring flowers, signed l.l., watercolour, 35 by 21cm, gilt frame **£200 - £300**

295. William Hatherell (British, 1855-1928), Capulet - Hang Thee, Young Baggage! Disobediant Wretch!, signed l.r., titled on Royal Institute of Painters in Water Colours label verso, watercolour, 31 by 21.5cm, gilt frame.

Note: an illustration for Romeo and Juliette published circa 1912 by Hodder & Stoughton **£300 - £500**

296. George Stainton (British, act.1860-1890), Off the Sussex Coast; Evening on the Medway, a pair, both signed l.r., titled on the mounts below, watercolour, 28 by 44cm, gilt frames (2).

Provenance: with Kenulf Fine Arts, Stow on the Wold **£300 - £500**

297. Charles Edward Conder (British, 1868-1909), Leda and the Swan, signed l.l., titled verso, gouache, 19 by 13.5cm, framed.

Provenance: with Thomas Agnew & Sons, London; J.S. Maas, London.

Exhibited: J.S. Maas & Co Ltd, Pre-Raphaelites to Post Impressionists, No.30 **£400 - £600**

298. J..S..Keatley (British, early 20th Century), an Arts & Crafts portrait of a classical maiden holding a crucifix in an arched cloister, lake landscape beyond, signed l.r., watercolour, 61 by 39cm, framed **£200 - £300**

299. Joan Russell (British, c.1905-?), a street scene with figures, industrial chimneys beyond, signed and dated 1967 l.l., gouache, 50 by 60cm, framed **£80 - £120**

300. Roger Lacouriere (French, 1892-1967), Danseur 'Papcol', signed l.r., dated 1962 l.l., paper collage, 30 by 23cm, framed **£50 - £80**

301. 'Yolanda' (woman with a cat) a pen and ink on paper, framed, titled with indistinct signature lower right, 28 x 17cm (image), 39.5 x 27.5cm (frame) **£80 - £120**

302. Colonel Robert Charles Goff (British, 1837-1922), The Doge's Palace and The Grand Canal, Venice, signed with monogram l.r., watercolour, 16.5 by 21cm, framed.

Provenance: with Thomas Agnew & Sons Ltd, London, Cat No.233 **£60 - £100**

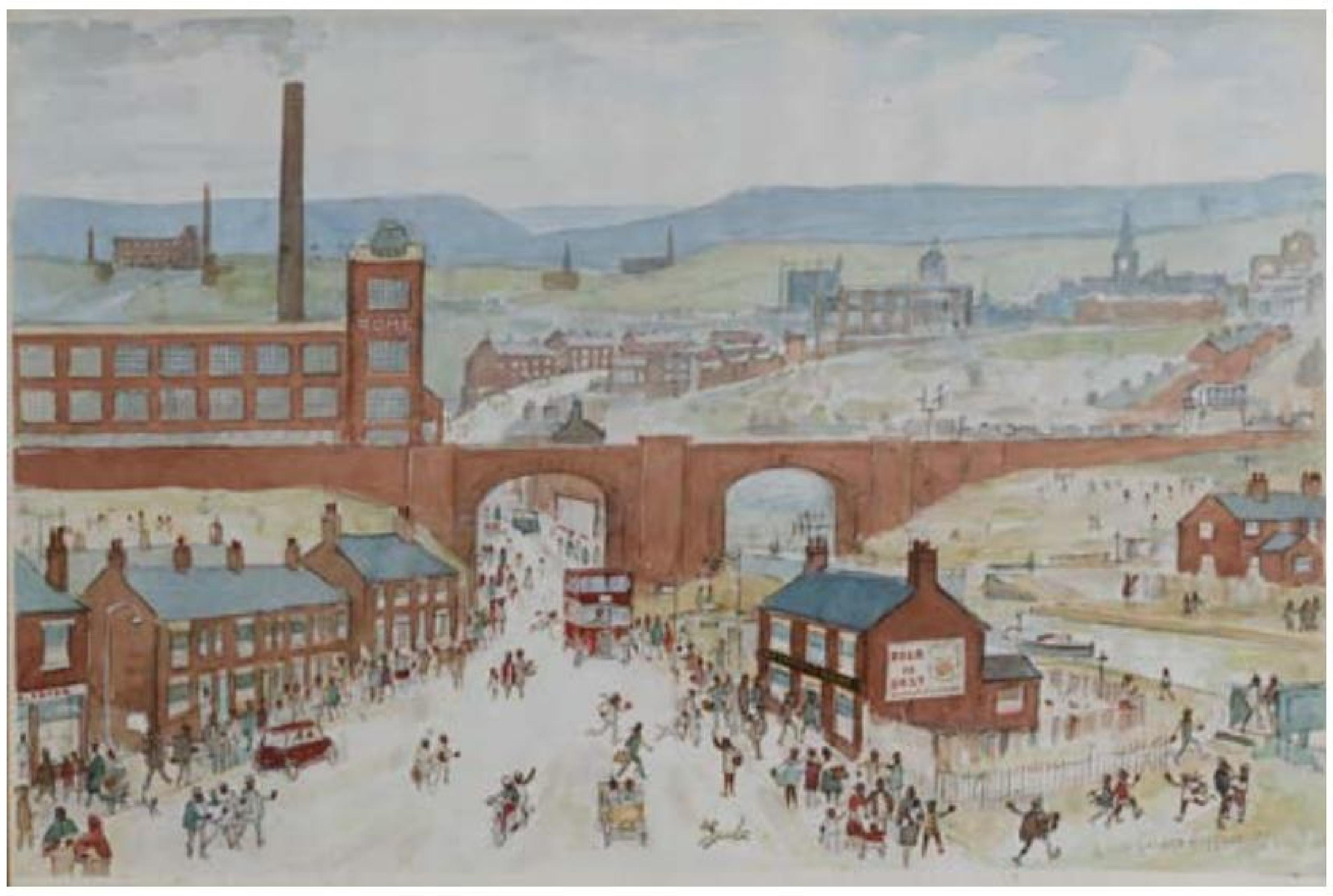
303. Eugene Galien-Laloue (French, 1854-1941), a busy winter Parisian boulevard brocante with figures and traffic, signed l.l., gouache on paper, 27 by 37cm, gilt frame.

Provenance: Private Collection, Cotswolds **£2,000 - £3,000**

304. Boris Alepkow (Russian, 20th Century), Composition Suprematiste, set of three, all signed l.r., gouache on paper, 38 by 28cm, one framed, two loose (3) **£150 - £250**

305. Edward Horace Thompson (Donald A. Paton) (British, 1879-1949), The Mountains of Borrowdale and Derwentwater from Friars Crag, signed l.r., titled verso, watercolour, 24 by 33cm, framed **£100 - £150**

306. Joseph William Carey (British, 1859-1937), Whitehead (Northern Ireland), signed and dated 1918 l.r., titled l.l., watercolour, 27 by 72cm, gilt frame **£100 - £150**



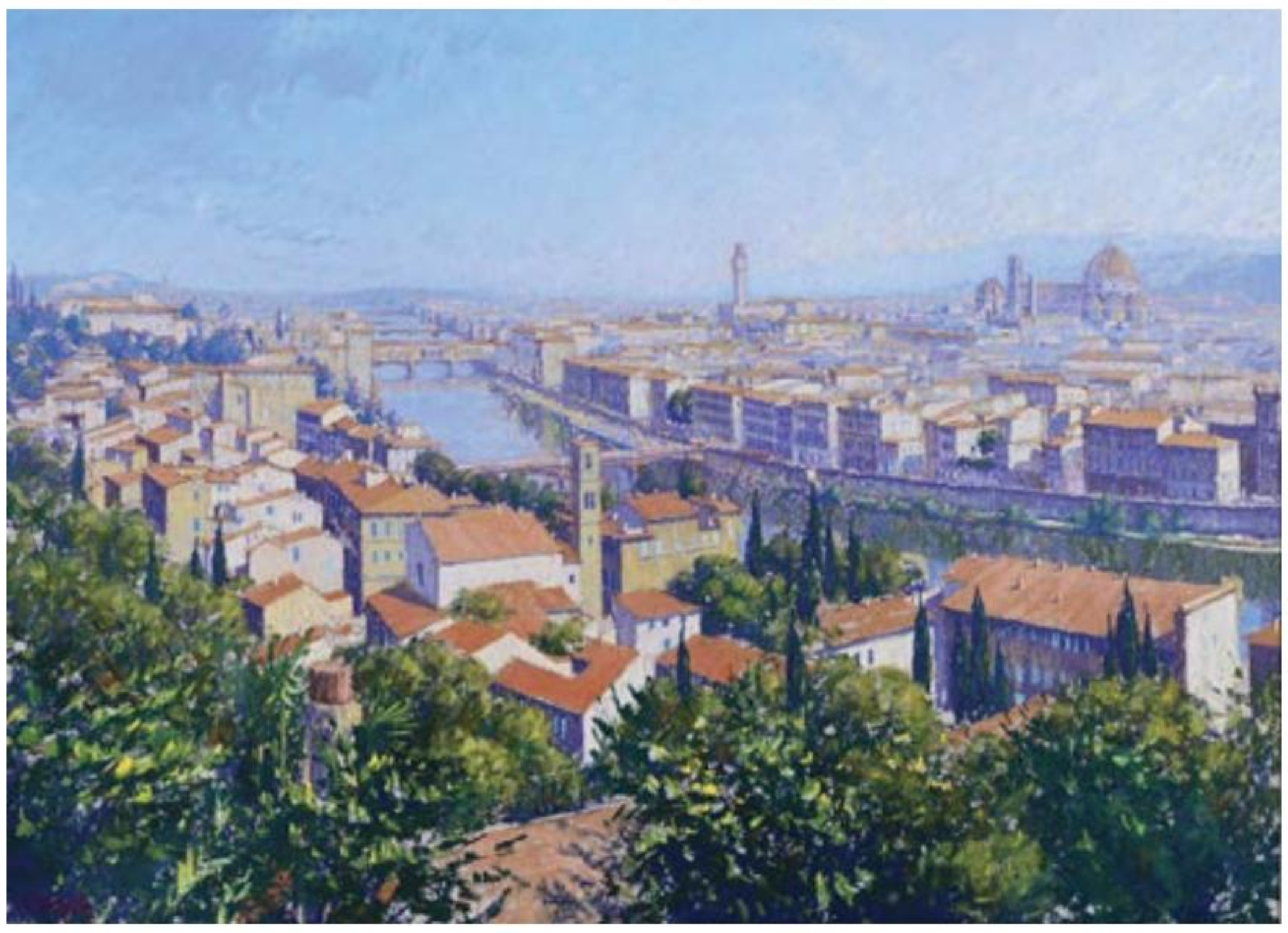
307

307. Lloyd George Higgins (British, 1912-1980), Home From Work, signed and dated 1973 l.r., titled verso, watercolour, 37 by 57cm, framed.

Provenance: with The Tib Lane Gallery, Manchester **£100 - £150**

308. Lloyd George Higgins (British, 1912-1980), Bonfire Night, signed and dated 1973 l.l., titled verso, watercolour, 37 by 55cm, framed.

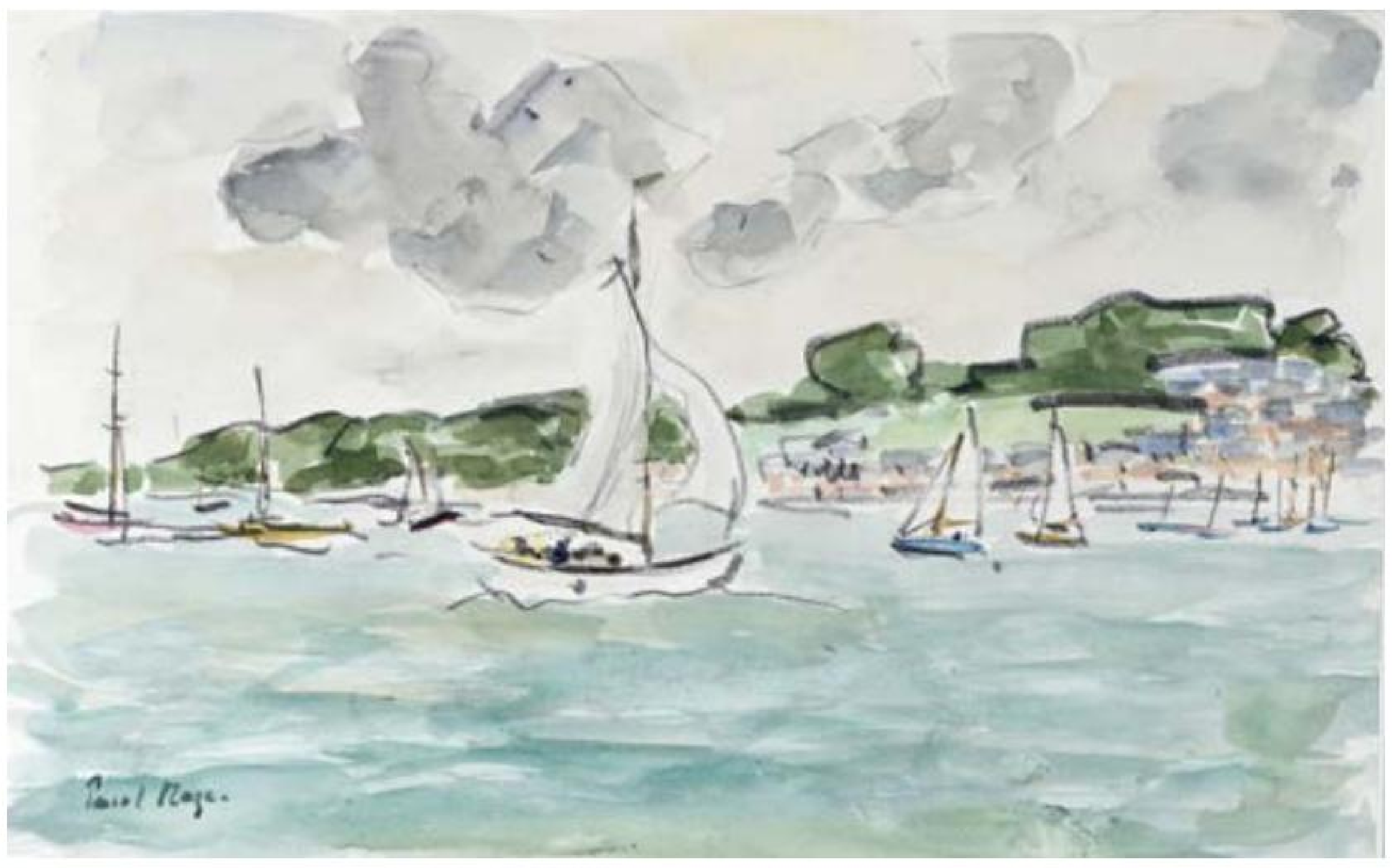
Provenance: with The Tib Lane Gallery, Manchester **£100 - £150**



309

309. Lionel Aggett (British, 1938-2009), Florence, Italy, a view of Florence with the Arno River, Ponte Vecchio, and Duomo di Firenze, signed l.l., pastel, 55 by 75cm, framed.

Note: Artist Resale Rights apply **£200 - £300**



310

310. Paul Lucien Maze (French, 1887-1979), Yachts off the Coast, signed l.l., watercolour and pencil, 20.2 by 32.3cm, framed.

Provenance: Lot 75, 20th Century British Art, Christie's, London, 6th September 2000.

Note: Often referred to as the last of the Post-Impressionists, Maze became acquainted and began a lifelong friendship with Sir Winston Churchill whilst serving together in WWI. Their mutual love of painting led to Maze becoming the leader's artist mentor or 'Cher Maitre'.

Note: Artist Resale Rights apply **£300 - £500**

311. Wilfred Gabriel de Glehn R.A. (British, 1870-1951), Latona Fountain, Versailles, signed and dated 1918 l.r., titled verso, No.478, watercolour, 40 by 50cm, framed.

Exhibited: Summer 1997, David Messum, London.

Provenance: with David Messum Fine Art, London **£200 - £300**

312. 'BB' Denys James Watkins-Pitchford (British, 1905-1990), Hitting the Top Rail Hard; Tom Tore Past Him, a pair, both signed and dated 1966, scraperboard illustrations for The Shadow on the Moor, 23 by 15cm, framed (2).

Note: Artist Resale Rights apply **£200 - £400**

313. William Selwyn (British, 1933), A Golden Evening, Florence, signed l.l., titled verso, watercolour, 30 by 40cm, framed.

Note: Artist Resale Rights apply **£200 - £300**

314. William Selwyn (British, 1933), Fishermen on the Menai Straits, signed l.r., titled verso, watercolour, 23 by 33cm, framed.

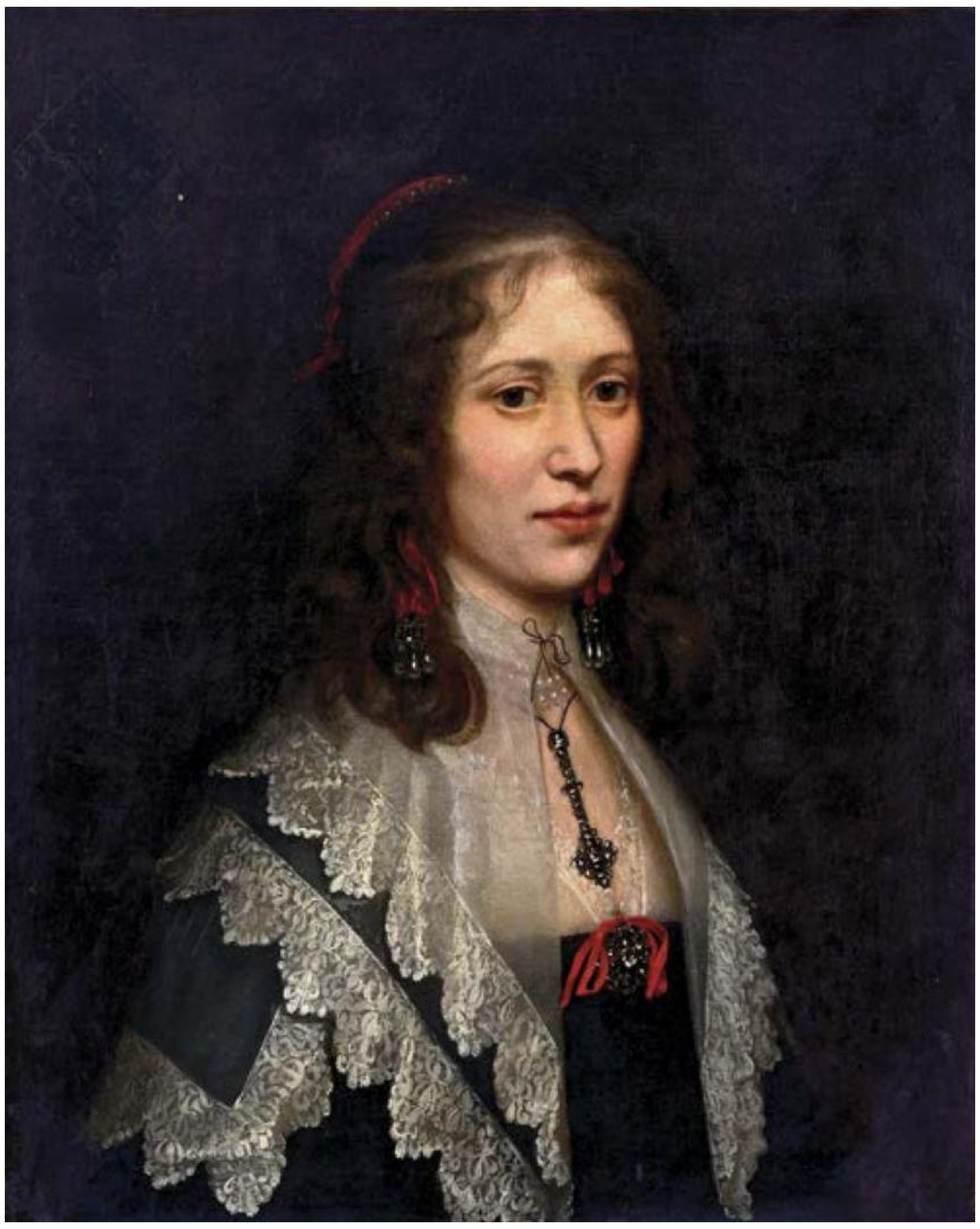
Note: Artist Resale Rights apply **£150 - £200**

315. Leslie Charles Worth P.P.R.W.S. R.B.A. (British, 1923-2009), Black Dog on the Shore, signed l.r., titled verso, watercolour on paper, gallery label verso, 35 by 25cm, framed.

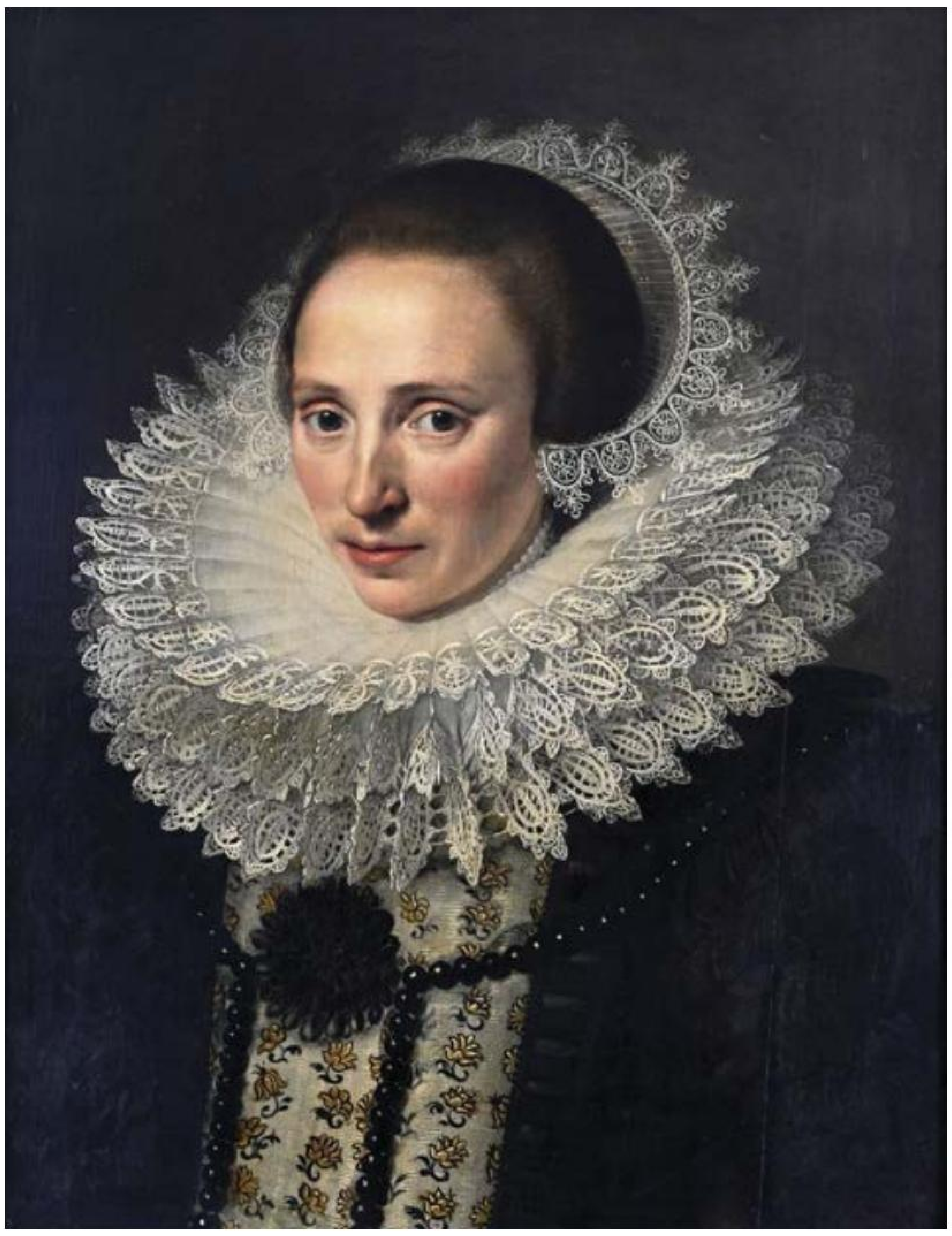
Note: Artist Resale Rights apply **£200 - £400**

316. Gwilym John Blockley (British, 1921-2002), Water-Way, Venice, signed l.r., titled verso, pastel, 31 by 22.5cm, framed.

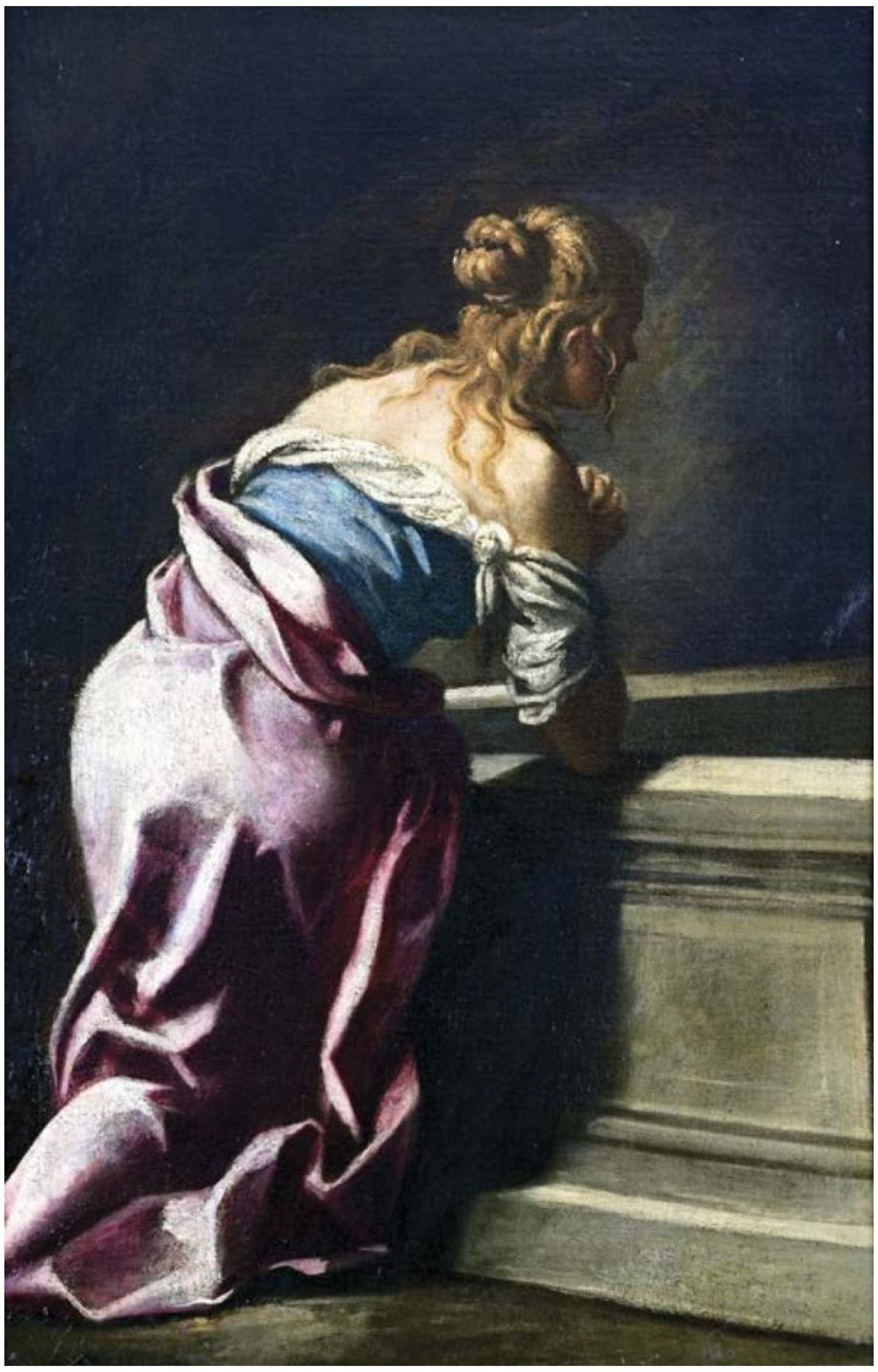
Note: Artist Resale Rights apply **£100 - £150**



317



319



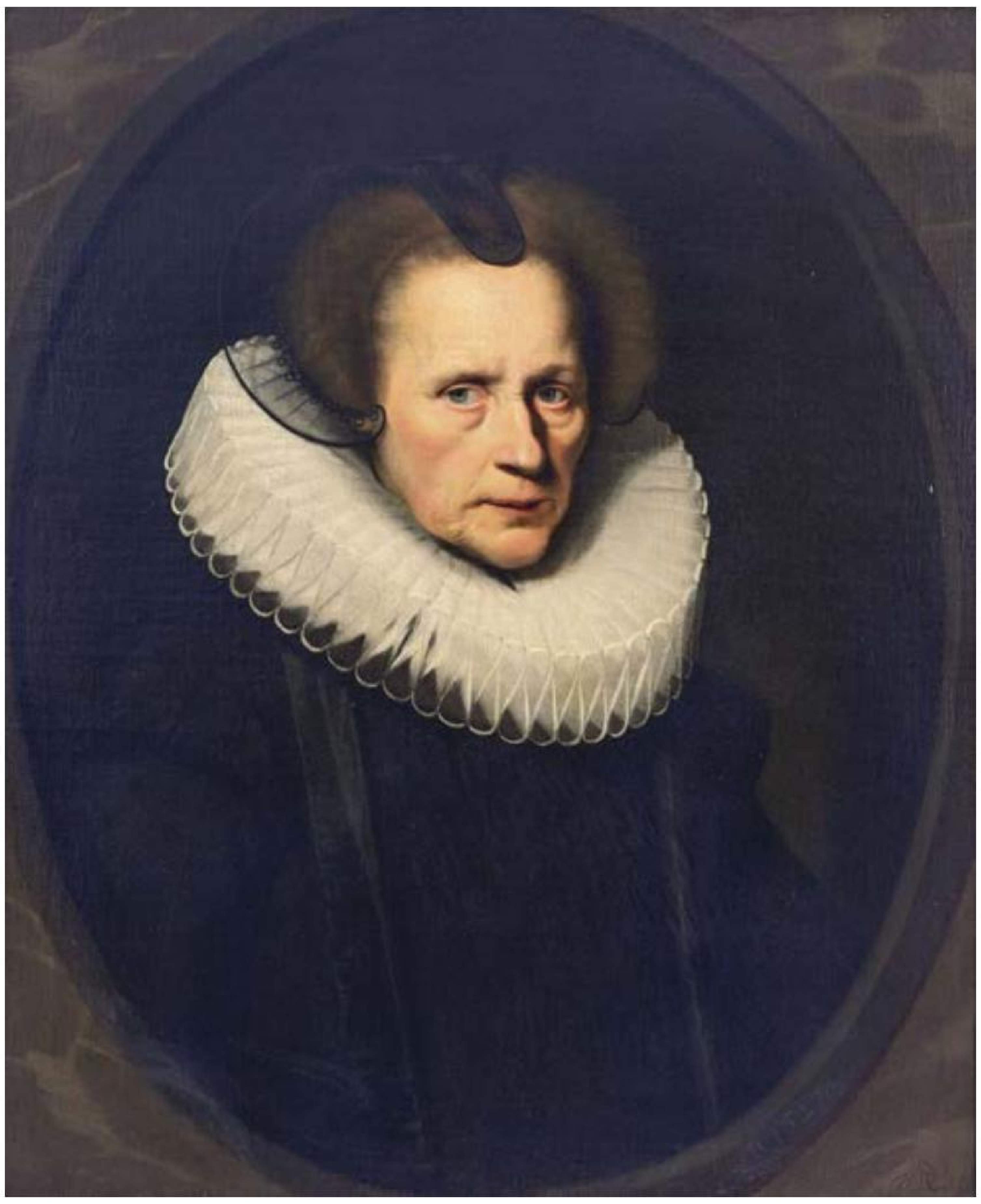
318

317. **Dutch School,1632,** portrait of a young lady, bust-length, in a black dress with a white lace collar, dated 1632 and painted hatchment u.l, oil on canvas, 66 by 52.5cm, ebonised and tortoiseshell cushion frame.

Provenance: Sir Bruce Ingram **£4,000 - £6,000**

318. **Follower of Leandro Bassano,** Mary at Christ's tomb, fragment from the Three Maries, oil on canvas, 65 by 42.5cm, gilt frame
£800 - £1,200

319. **Attributed to Paulus Moreelse (Dutch, 1571-1638),** portrait of a young lady, bust-length in an embroidered dress and white ruff, oil on panel, 62 by 47cm, in a gilt and burr walnut frame
£3,500 - £4,500

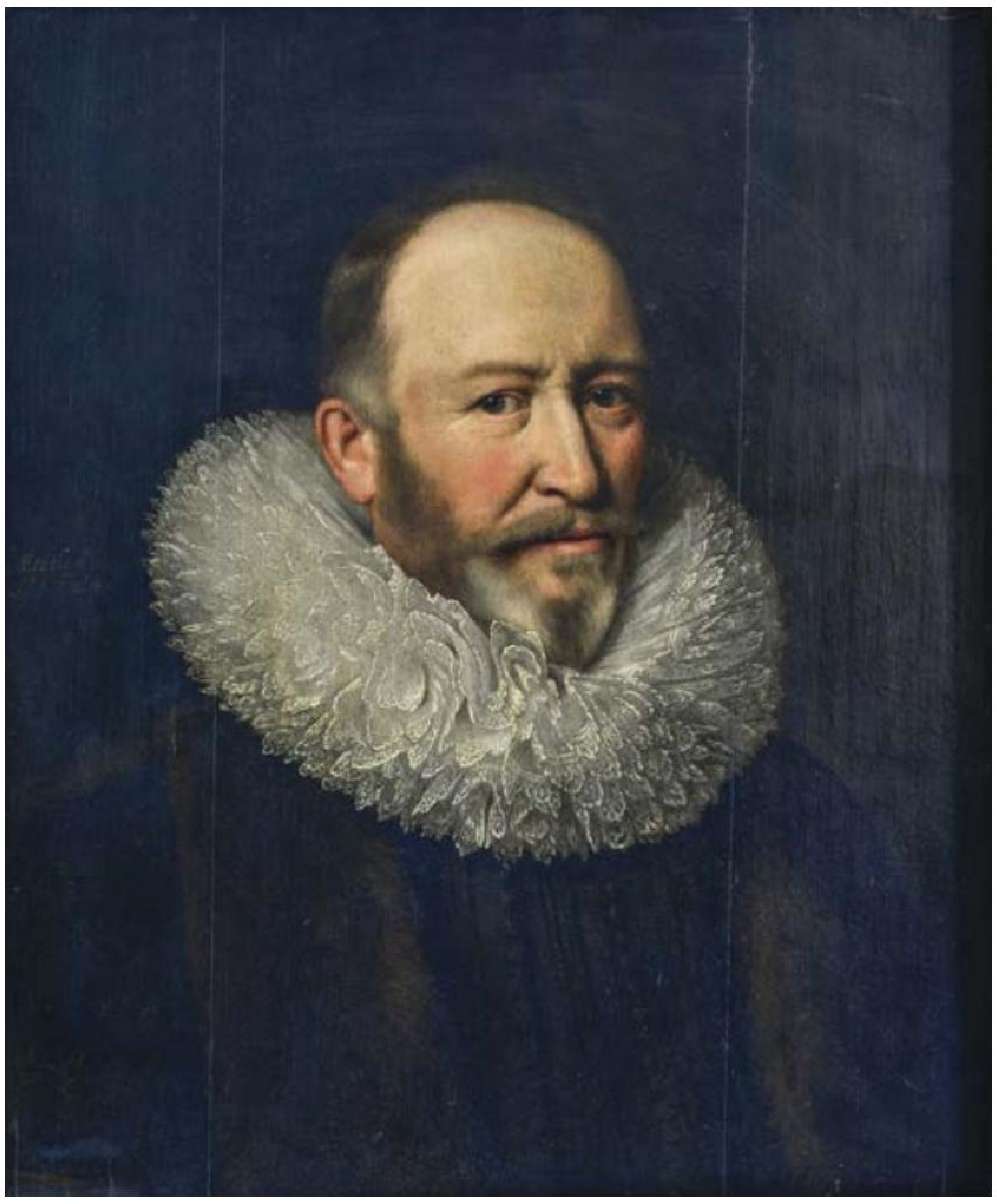


320

320. Wybrand Simonsz de Geest (Dutch, 1592-1660), portrait of a lady aged 65, half-length, in a black dress and white ruff, signed with initials and dated 1627 l.r., inscribed 'Aetatis 65' l.l., oil on canvas, painted oval, 70 by 57cm, framed **£1,500 - £2,000**

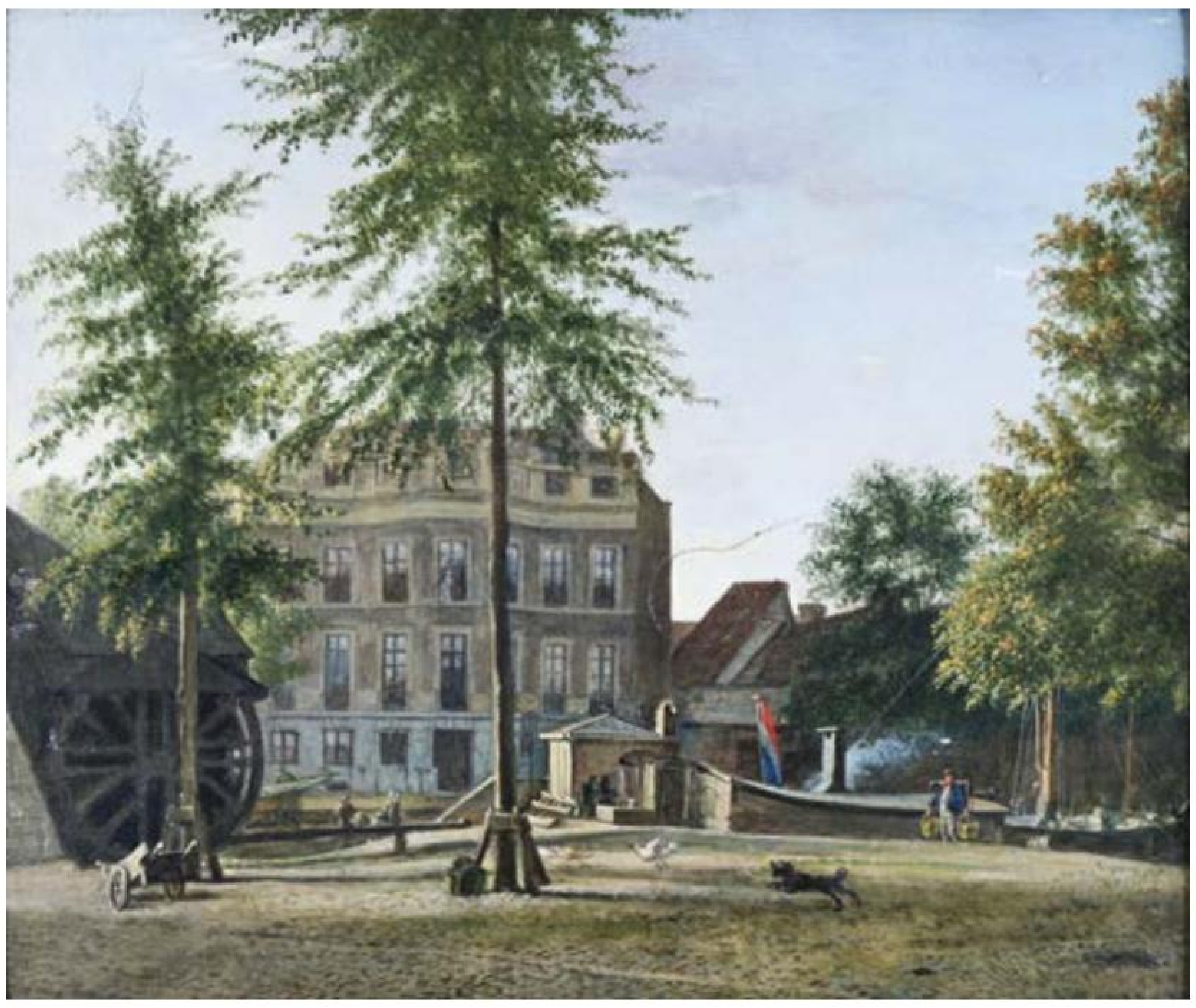
321. After Pitati de Bonifazio Veronese, Christ and the Woman taken in Adultery, oil on canvas, 85 by 200cm, unframed.

Note: After the original in the Pinacoteca di Brera, Milan
£2,000 - £3,000



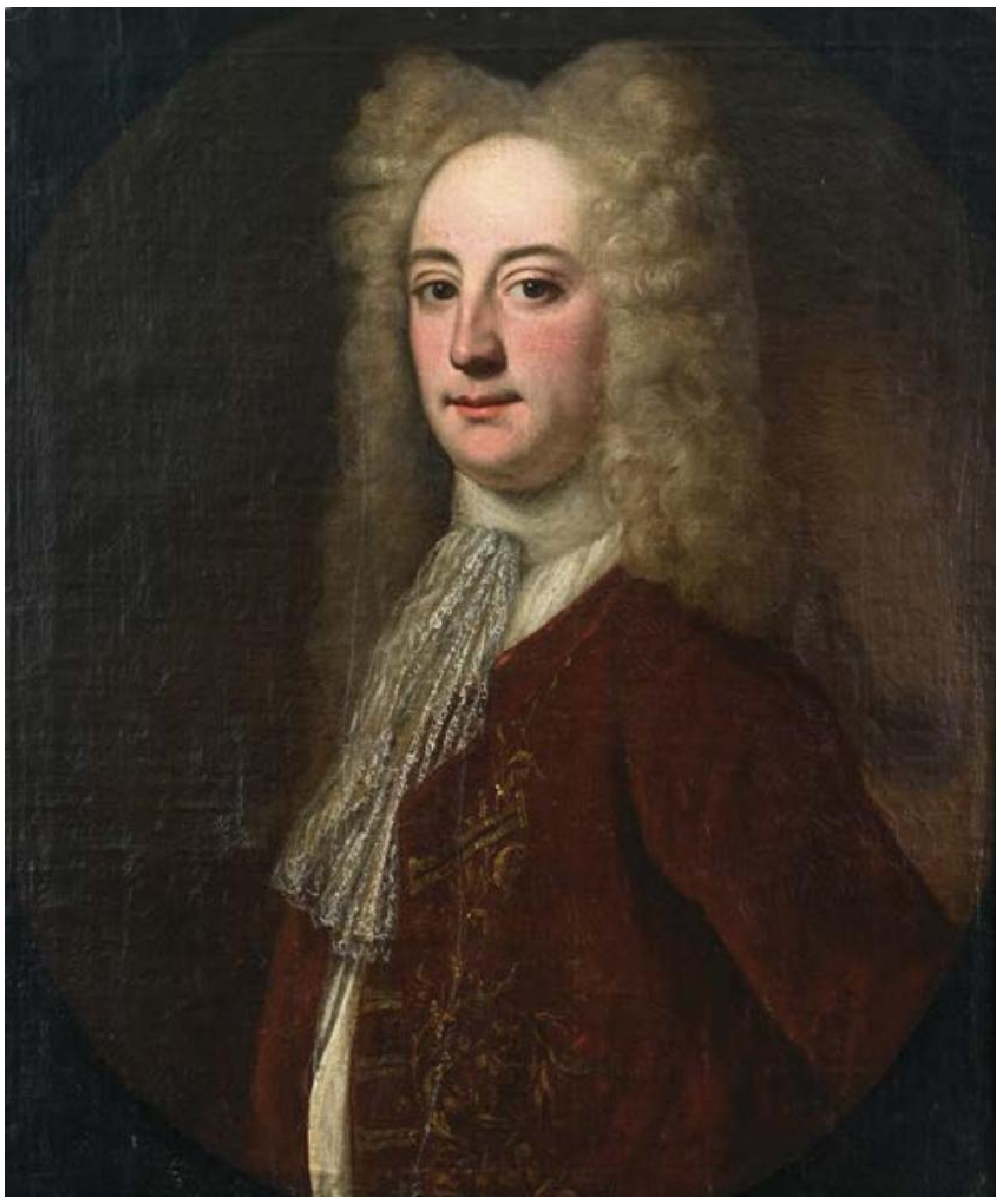
322

322. Studio of Michiel Jansz van Miereveld, portrait of a gentleman, bust-length, in a fur-trimmed black doublet and white ruff, inscribed Aetatis 60 Ao.1624 c.l., oil on panel, 62 by 51cm, carved gilt wood frame **£3,000 - £4,000**



323

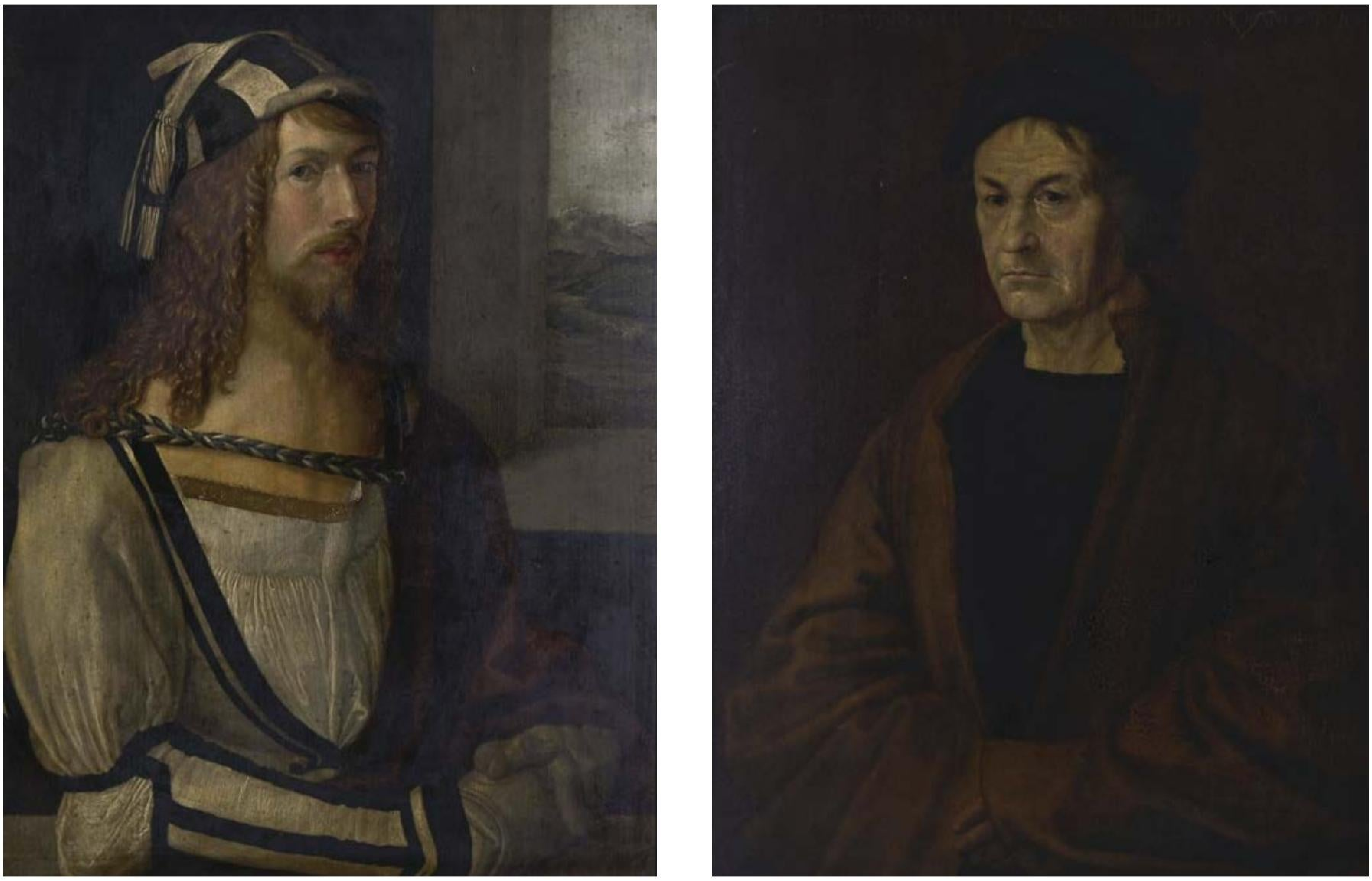
323. Circle of Isaac Ouwater, a Dutch townhouse by a watermill, with a dog chasing chickens, oil on panel, 29 by 35cm, gilt frame
£600 - £800



324

324. British School, circa 1720, portrait of a gentleman, half-length in an embroidered red coat and white stock, oil on canvas, painted oval, 75 by 62cm, in a carved gilt wood frame.

Provenance: Private Collection, Cotswolds **£800 - £1,200**



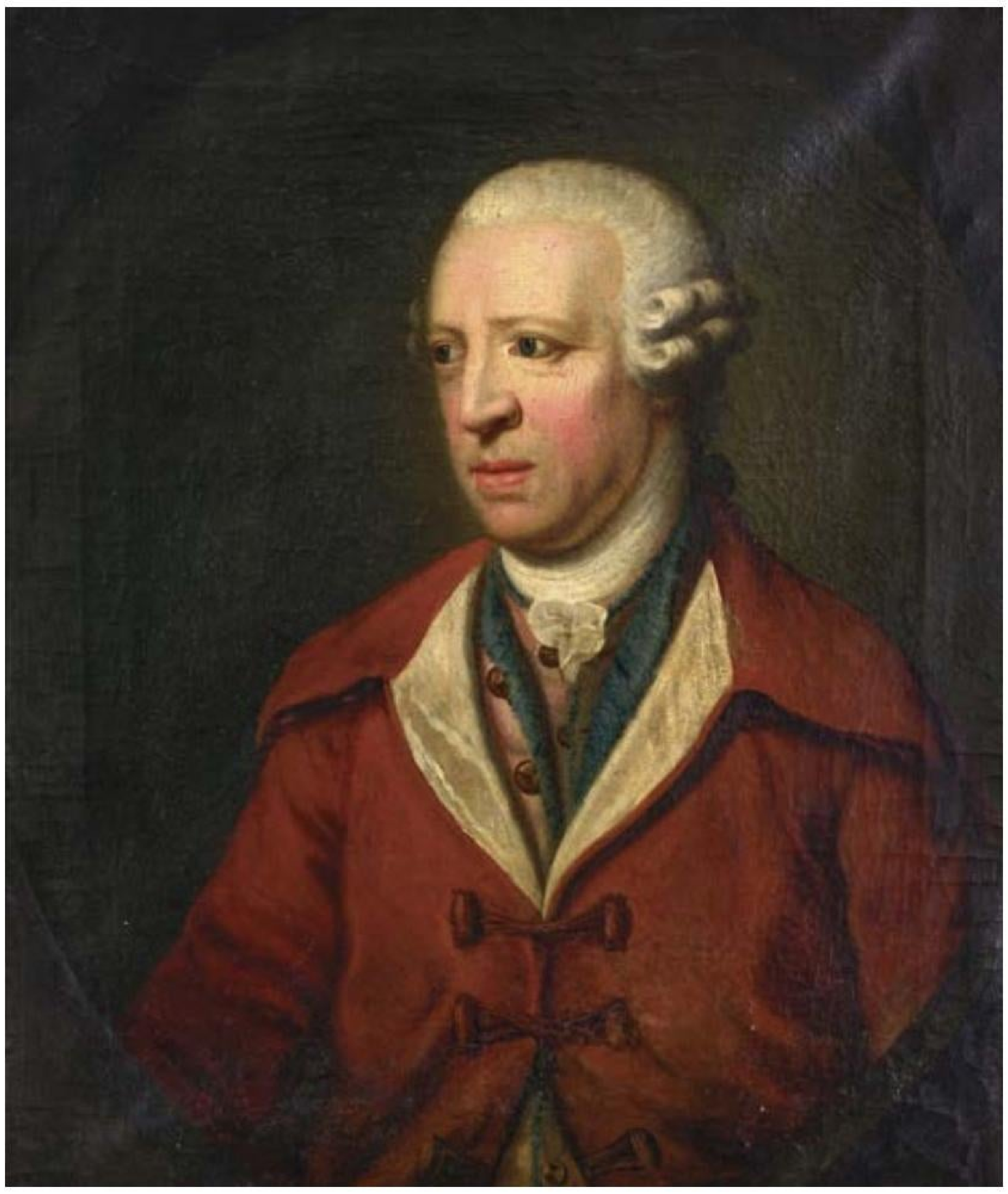
325

325. **After Albrecht Durer,** The Artist's Father at 70; Portrait of the Artist at 26, a pair, oil on panel, 65 by 42.5cm, gilt frames (2).

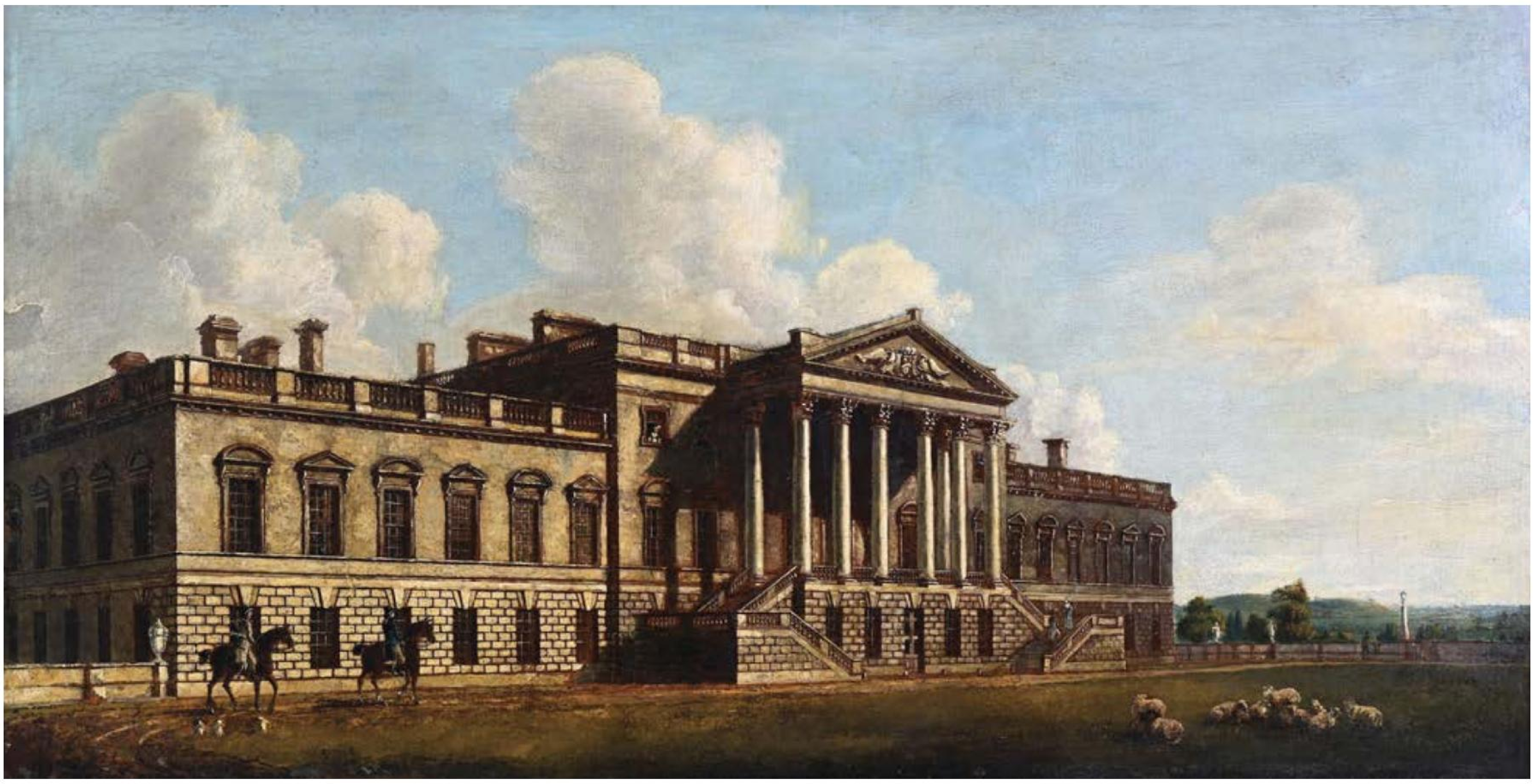
Note: After the originals in The National Gallery, London, and The Prado, Madrid, respectively **£1,500 - £2,000**

326. **British School, mid 18th Century,** portrait of a gentleman, traditionally believed to be a member of the Pigott Family of Capard House, Ireland, half-length in a red coat, oil on canvas, painted oval, 74 by 63cm, in a gilt gesso frame.

Provenance: Private Collection, Cotswolds **£600 - £800**

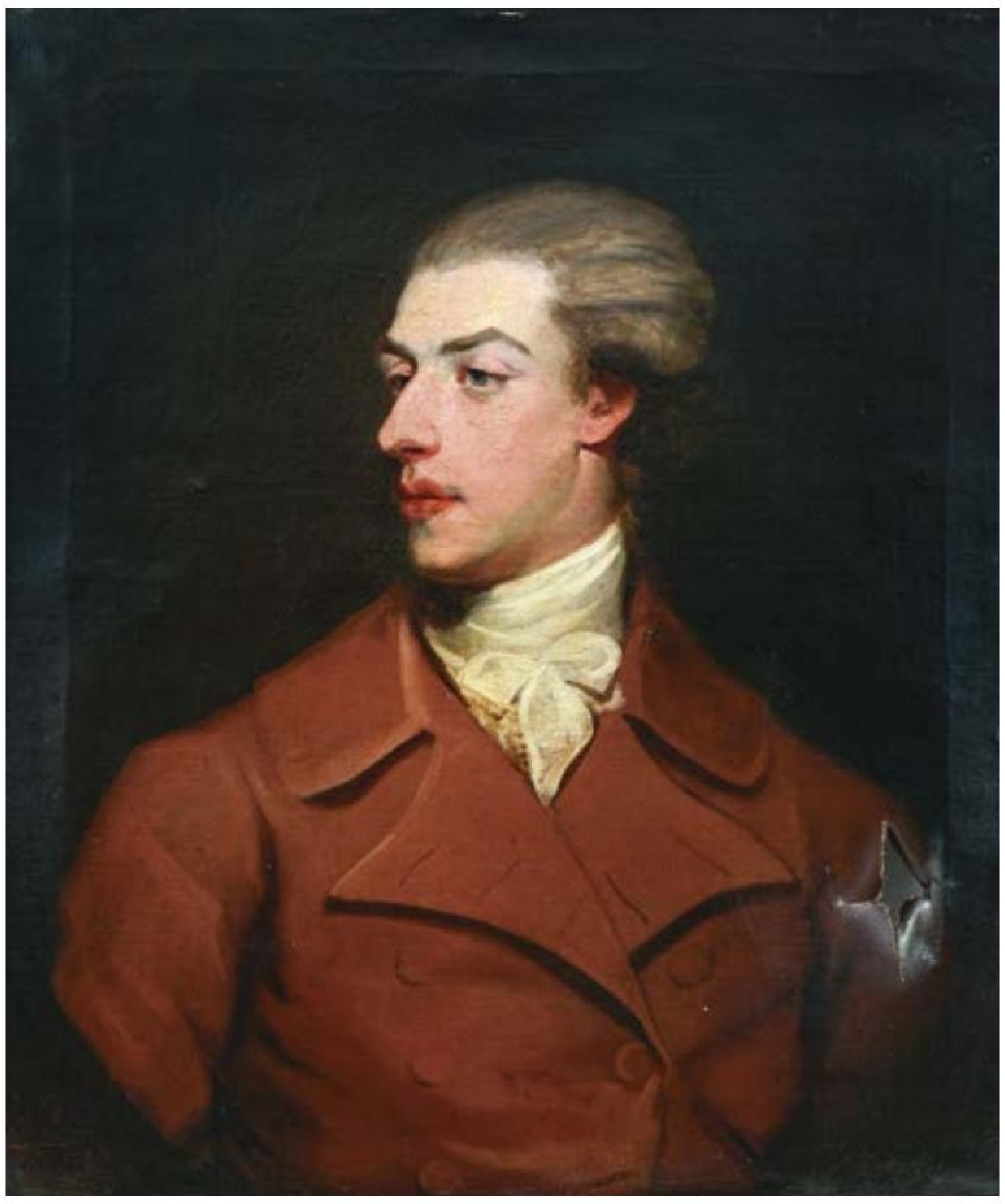


326



327

327. **British School, 18th Century,** the facade of Wentworth Woodhouse, Yorkshire, oil on canvas, 67 by 129cm, gilt frame
£1,500 - £2,000

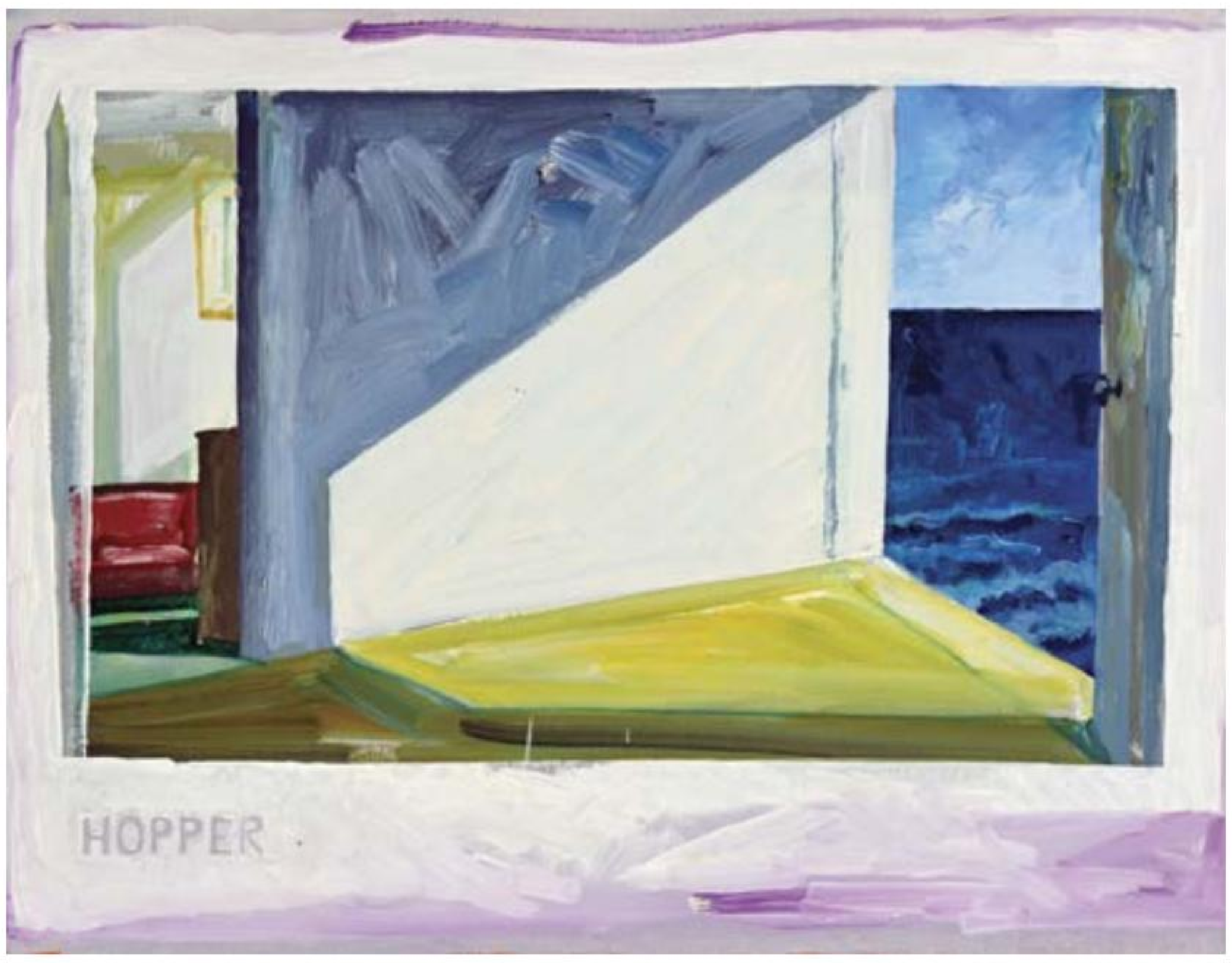


328

328. **Follower of George Romney,** portrait of a gentleman, traditionally believed to be Sir William Pigott of Capard House, Ireland, bust-length in a brown coat, oil on canvas, 76 by 63cm, in a gilt wood Lely frame.

Provenance: Private Collection, Cotswolds **£600 - £800**

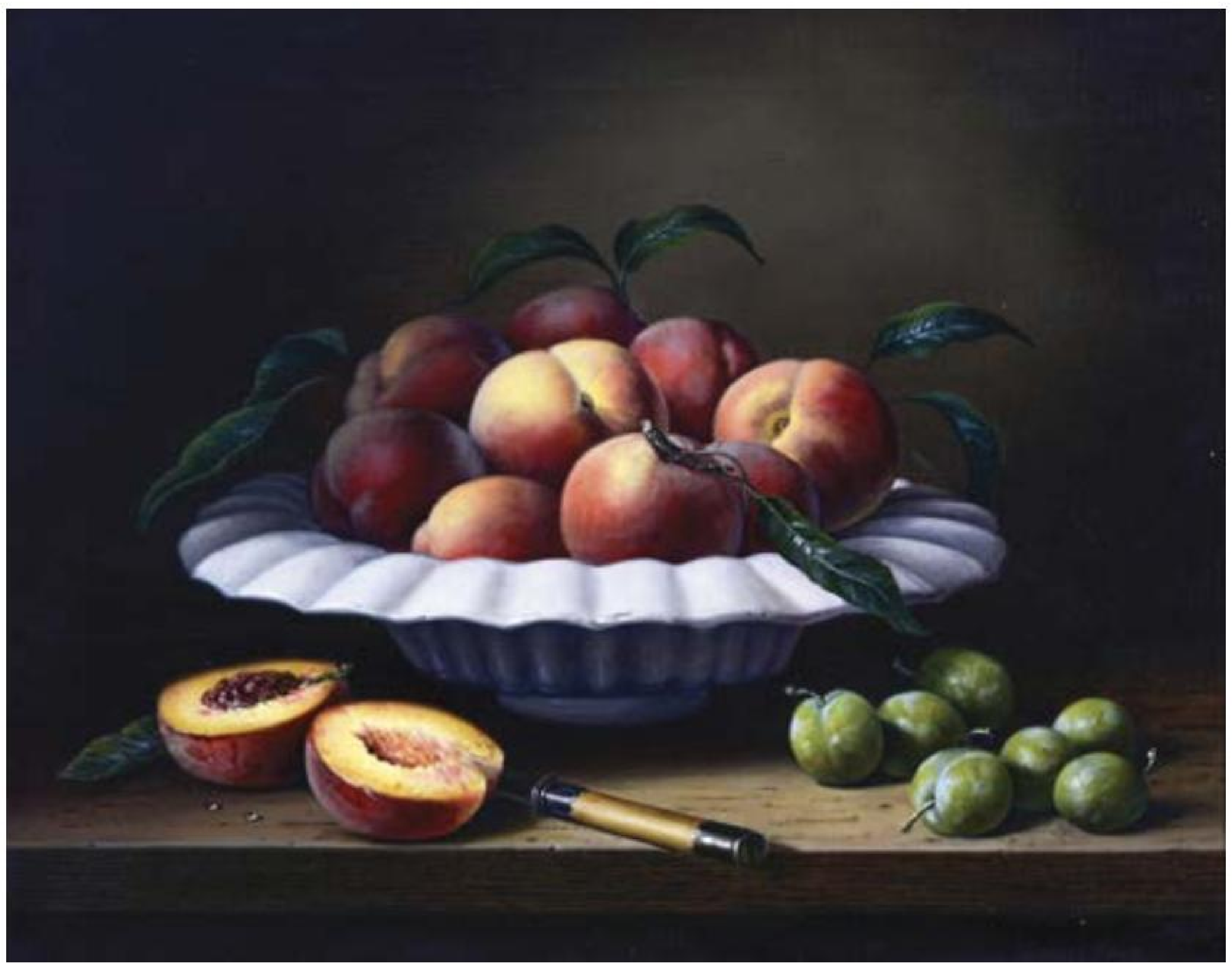
329. **J..Goddard (British, 19th Century),** still life of a pineapple, other fruit, a ewer, and insects on an earthy ground, signed and dated 18XX l.r., oil on canvas, 50 by 61cm, gilt frame **£200 - £300**



330

330. **Mark Lancaster (British/American, 1938-2021),** Hopper, titled l.l., oil on canvas, 63 by 75cm, unframed.

Note: Artist Resale Rights apply **£300 - £500**

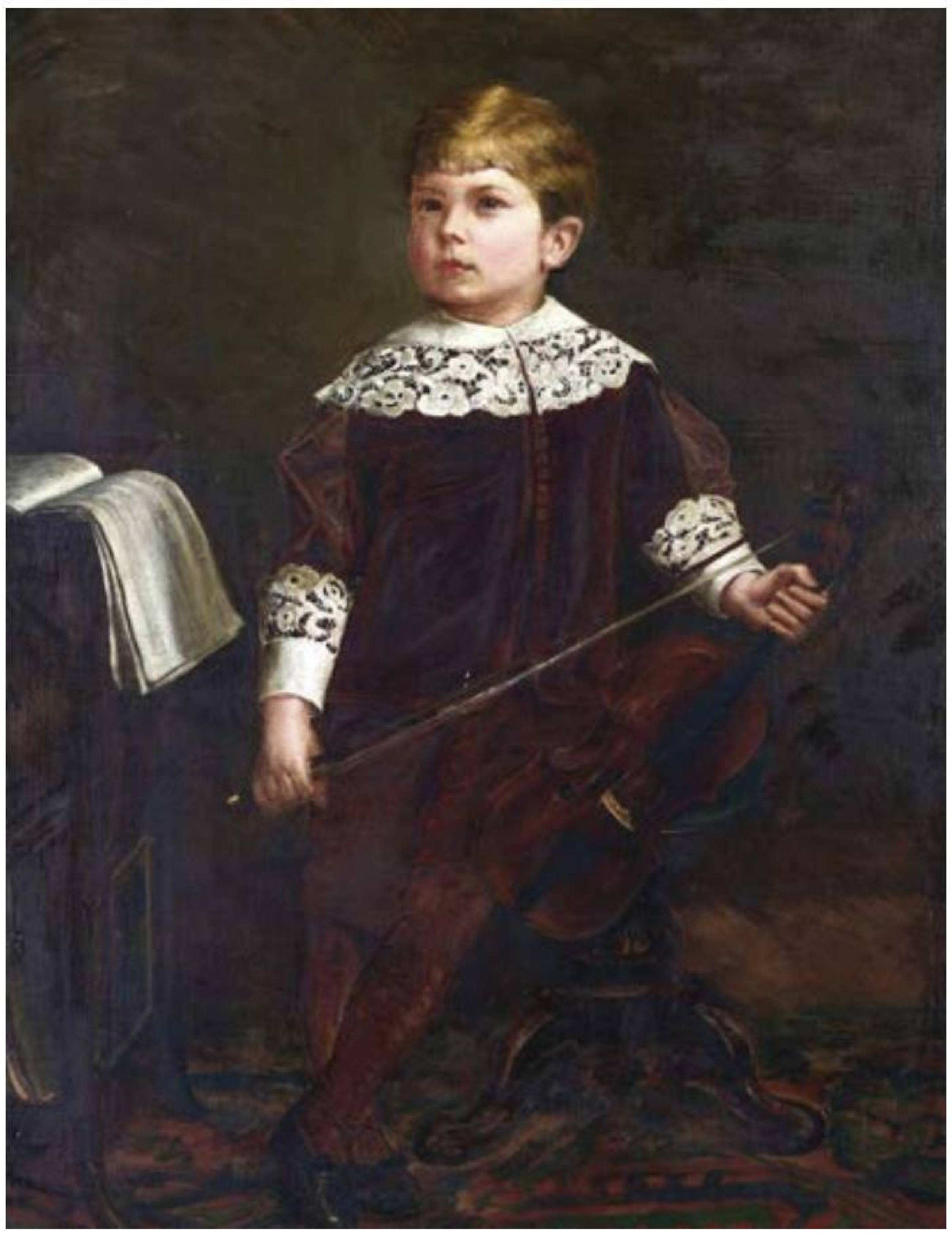


331

For details of the charges payable in addition to the final Hammer Price of each lot please refer to paragraphs 5 to 9 of the Buyer's terms at the back of the catalogue.

331. Brian Davies (British, 1942-2014), still life with peaches in a white dish, a halved peach and greengages on a wooden table, signed l.r., oil on canvas, 40 by 50cm, gilt frame.

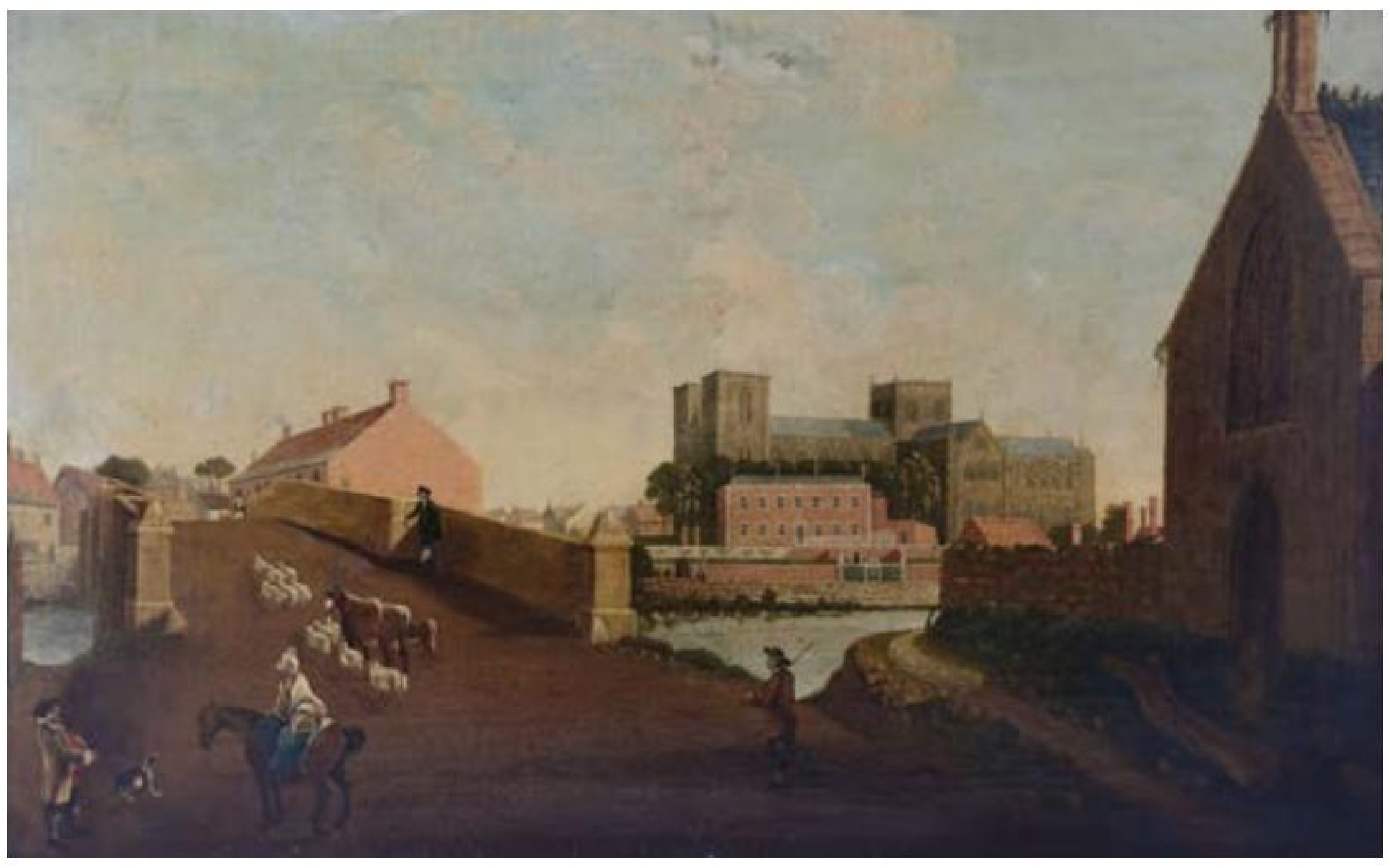
Note: Artist Resale Rights apply **£300 - £500**



332

332. Thomas Comley Vivian (British, 1847-1908), The Young Violinist, portrait of a boy, full-length, wearing a lace-trimmed outfit with a violin and bow, oil on canvas, 90 by 70cm, gilt frame.

Provenance: with W. Cutler Galleries, Bournemouth, accompanying label states the verso is inscribed 'Comley Vivian' before re-lining in 1974 **£400 - £600**



333

333. British Naive School, late 18th Century, a view of York Minster from the river Ouse, shepherd driving his flock over a bridge, and a man with his dog conversing with a lady atop a horse in the foreground, oil on canvas, 47 by 75cm, gilt frame **£400 - £600**

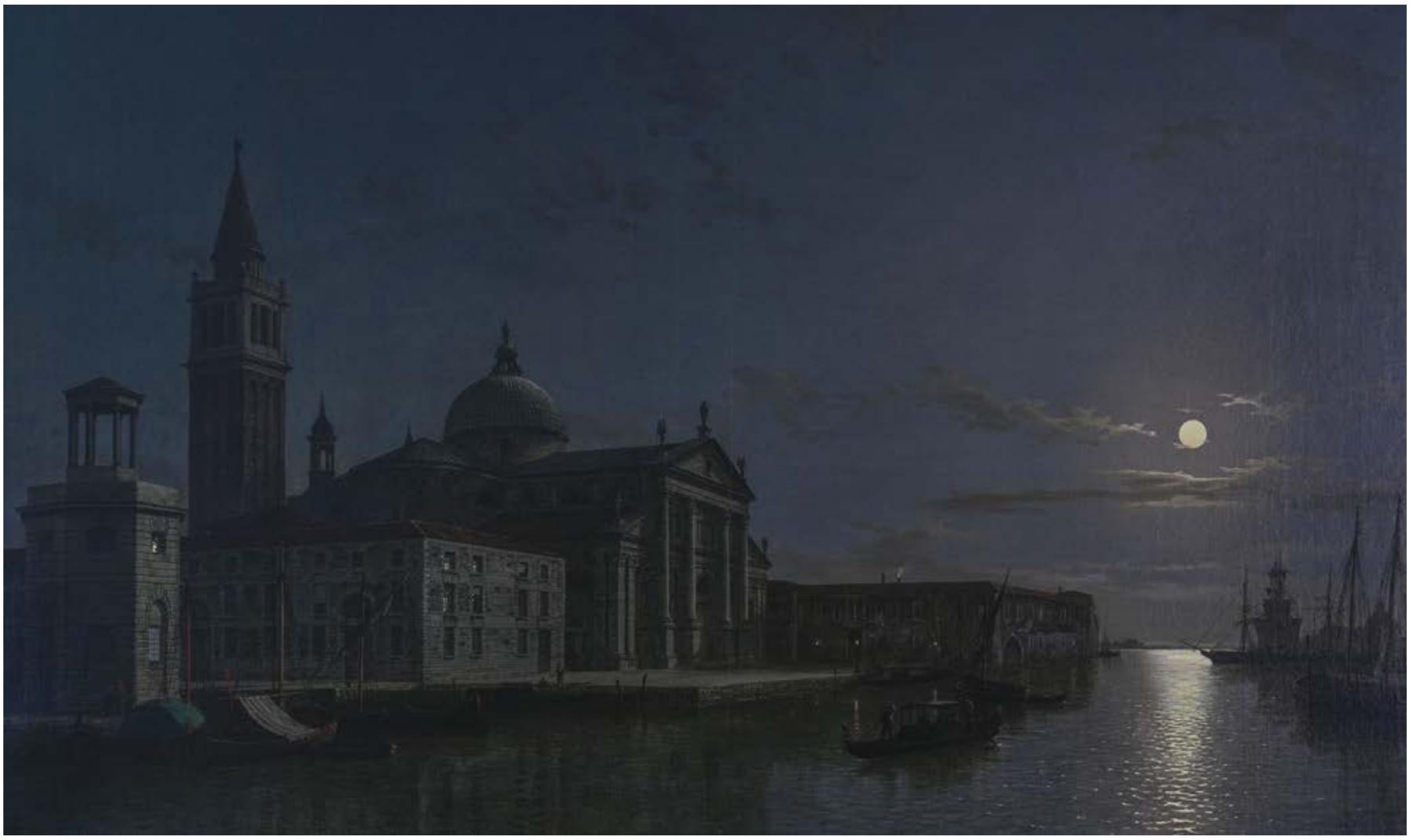
334. Henry Pether (British, 1800-1880), Venice, The Church of San Giorgio Maggiore (by moonlight), signed l.l., titled verso, oil on canvas, 76 by 125cm, gilt frame.

Provenance: Lot 285, Modern and Contemporary Art - American and European Art, Hindman, Chicago, USA, 11th September 2011; Kurt E. Schon Ltd, New Orleans, USA; Private Collection, Cotswolds.

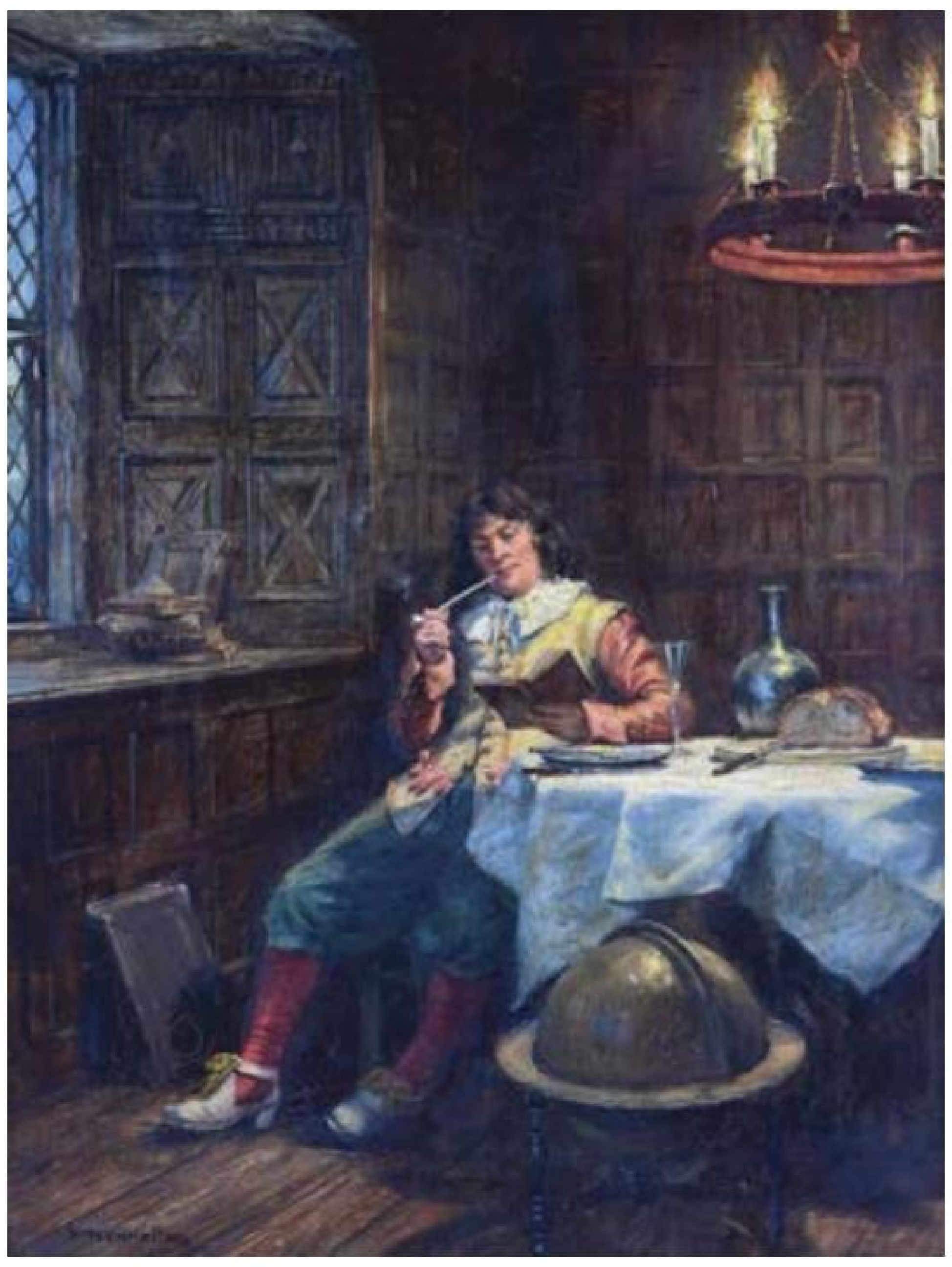
Note: Pether painted various views of the Church of San Giorgio Maggiore from differing viewpoints **£3,000 - £5,000**

335. William A. Breakspeare R.B.A. R.B.S.A. (British, 1856-1914), The Windswept Maiden, signed l.l., oil on canvas, 45 by 24cm, gilt frame **£300 - £500**

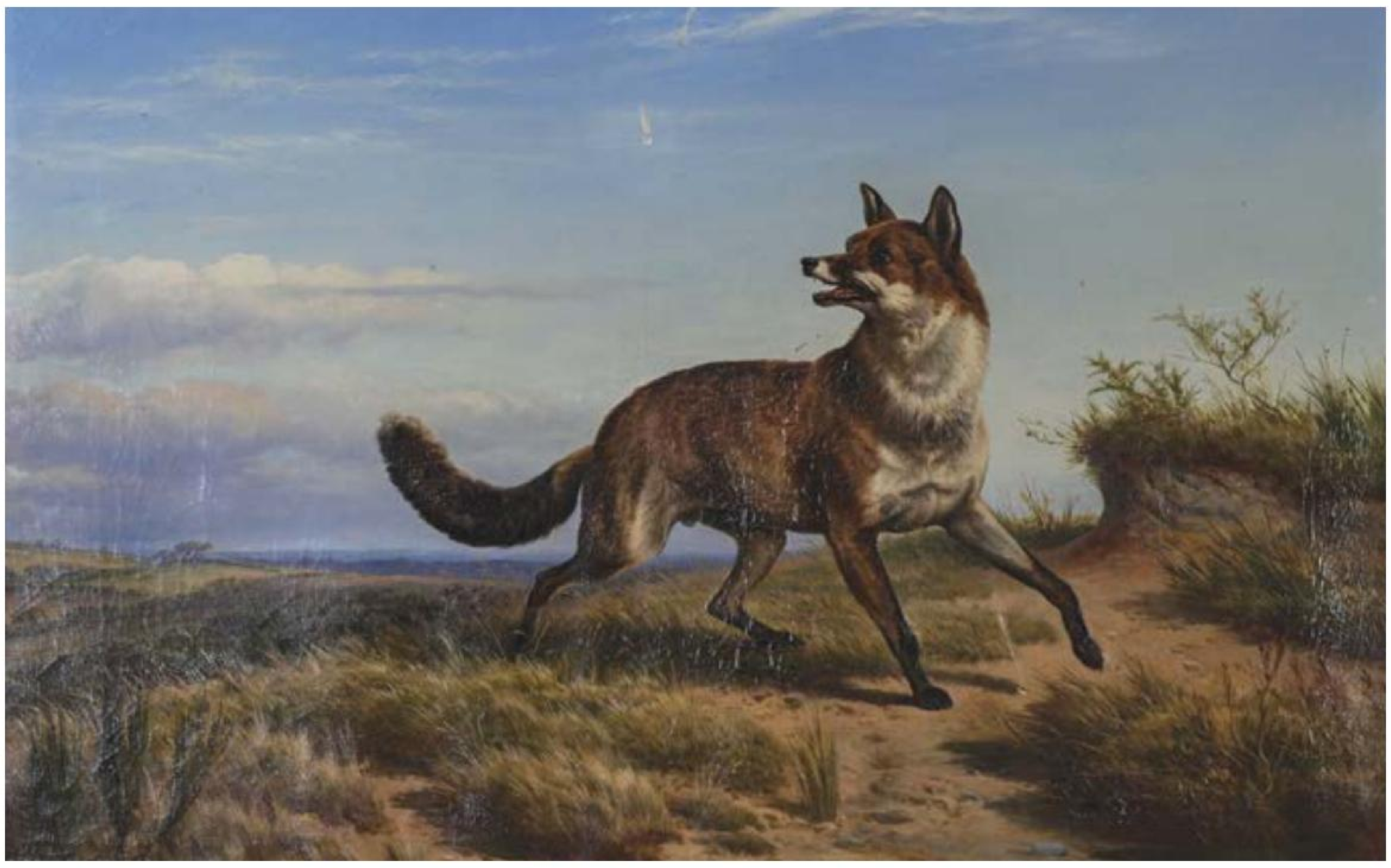
336. R.R..Ripley (British, late 19th Century), a pastoral landscape with a bridge over a stream, horse-drawn wagon near a pond, oil on canvas, 26 by 36cm, gilt frame **£60 - £100**



334



337



339

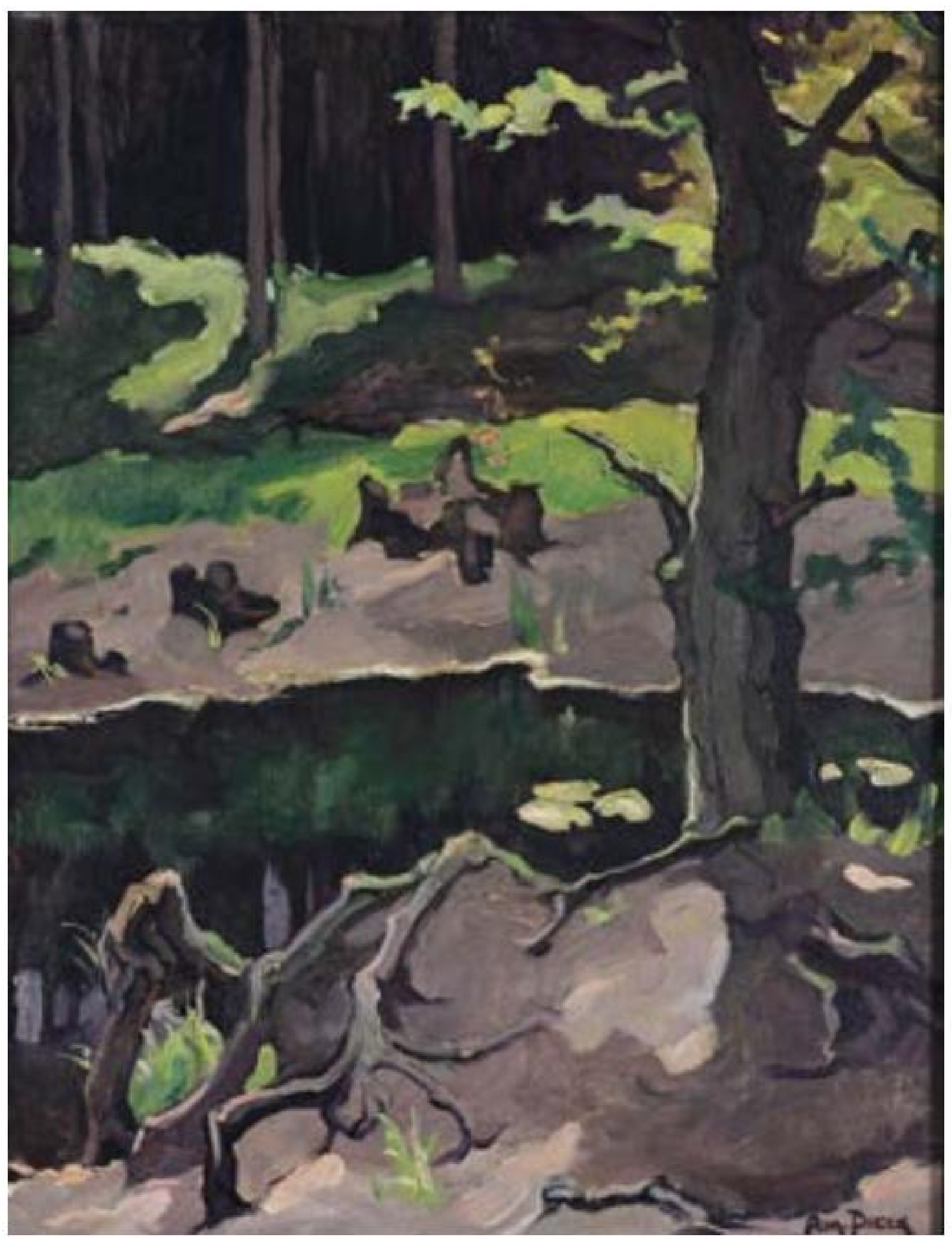
337. **Frank Moss Bennett (British, 1874-1953),** At Peace with the World, signed and dated 1931 l.l., titled on a plaque below, oil on canvas, 43.2 by 33cm, gilt frame.

Provenance: Lot 29, Part 1: Victorian and British Impressionist Art, Bonhams, London, 24th November 2015; Haynes Fine Art, Broadway: Private Collection, Cotswolds **£500 - £800**

338. **B..Smith of Thirsk (British, 19th Century),** Windmill, Southport, signed, inscribed with title and dated 1883 verso, oil on canvas, 30 by 40cm, gilt frame **£60 - £100**

339. **Charles Jones (British, 1836-1892),** Disturbed: A dog fox in a landscape, signed with monogram l.r., oil on canvas, 51 by 76cm, gilt frame.

Provenance: Lot 339, British & Victorian Pictures, Christie's, London, 24th February 1989 **£800 - £1,200**



340

340. **Adriana 'Adri' Pieck (Dutch, 1894-1982),** Taai Geworteld (Toughly Rooted), signed l.r., titled verso, oil on canvas, 42 by 32cm, framed.

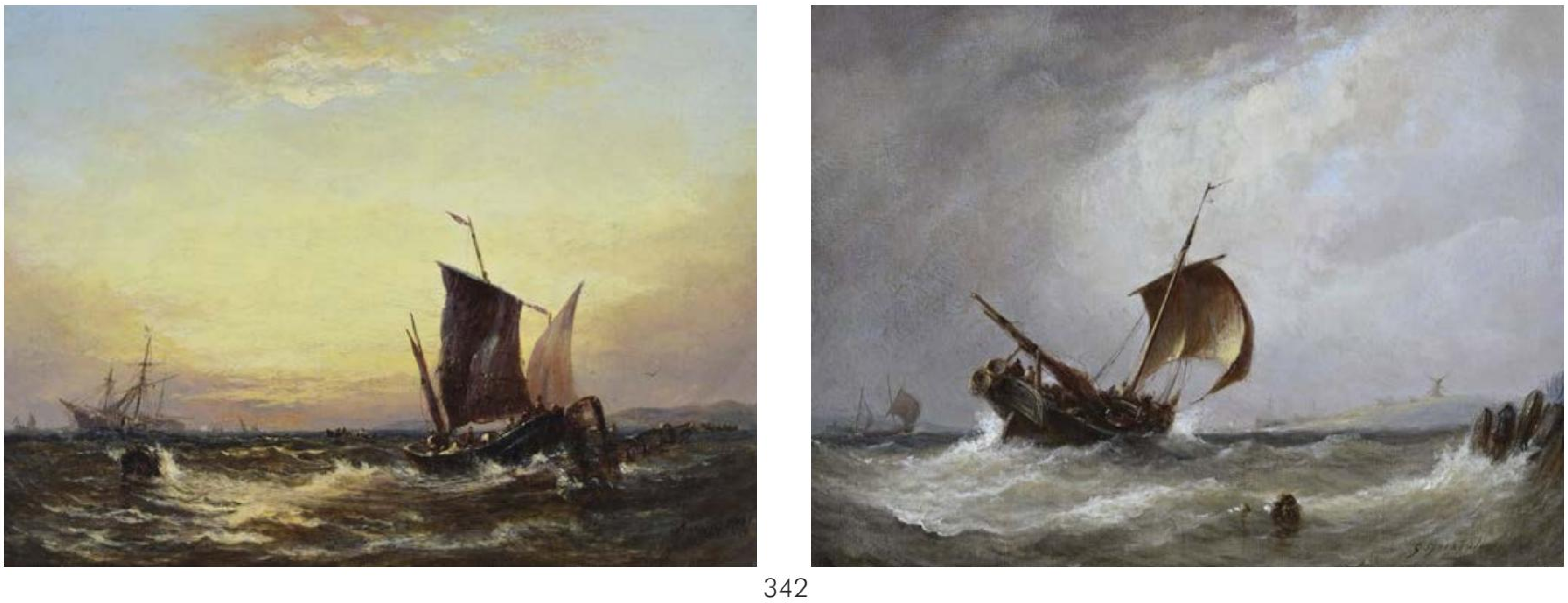
Note: Pieck's work was included in the 1939 exhibition and sale Our Art of Today at the Rijksmuseum in Amsterdam. **£150 - £200**

341. **Tom Browne (British, 1872-1910),** a hooded figure in profile in a nocturnal wooded landscape with a bat overhead, signed l.l., oil on board, 31 by 23cm, framed.

Note: Browne was a member of The London Sketch Club, founded in 1898 on April Fool's Day by a group of illustrator artists including Dudley Hardly, Phil May, Cecil Aldin, and John Hassall **£200 - £300**

342. **George Stainton (British, act.1860-1890),** Fishing Running for Port; Wreck off Selsley Bill, a pair, both signed l.r., titled verso, oil on canvas, 22 by 29cm, gilt frames (2).

Provenance: with Kenulf Fine Arts, Stow on the Wold **£800 - £1,200**



342

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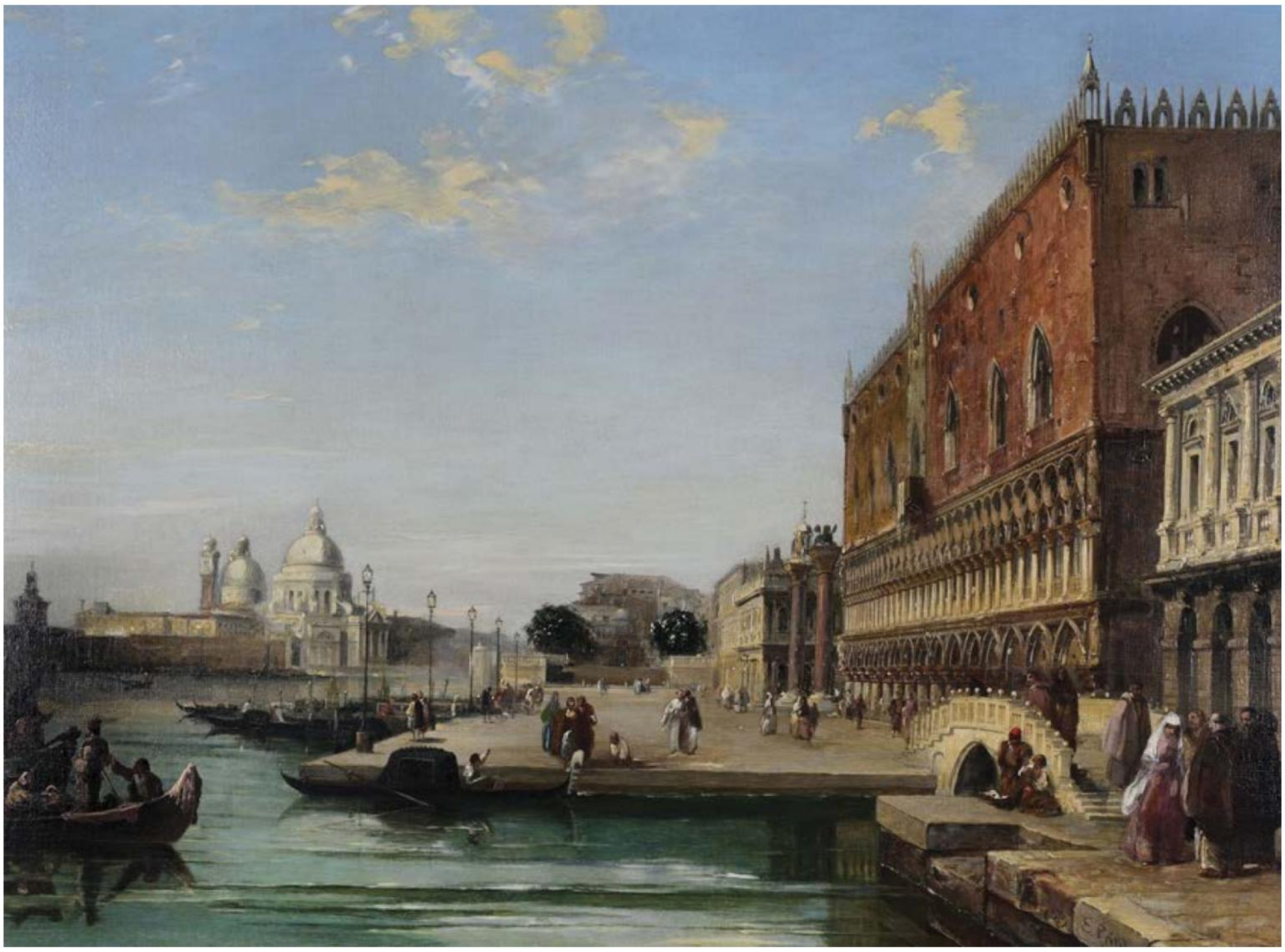
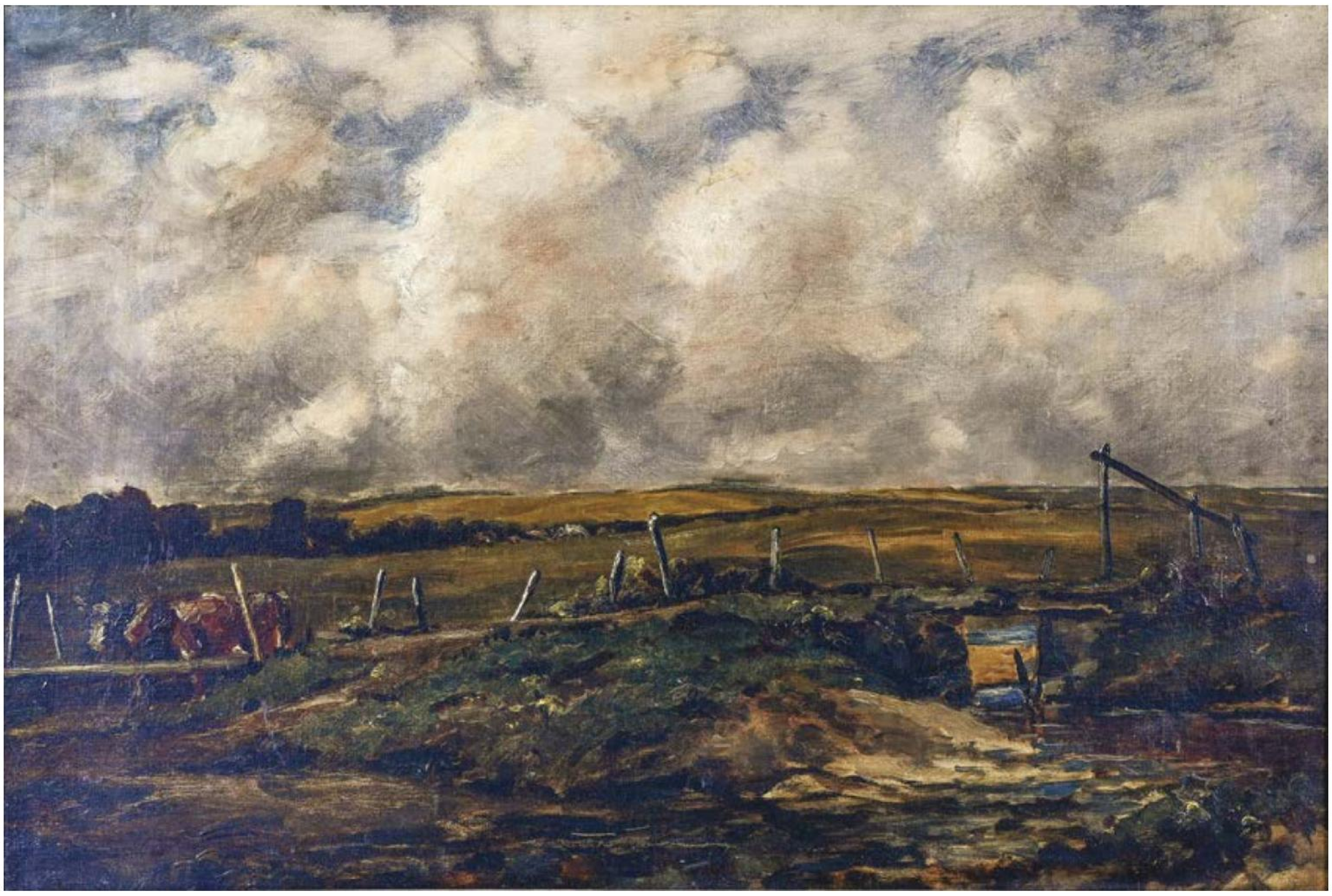


343

343. **Edward Pritchett (British, 1808-1894),** The Grand Canal, Venice, from the Riva degli Schiavone, with the Doges Palace and the Piazzetta, signed l.r., oil on canvas, 42 by 58cm, gilt frame.

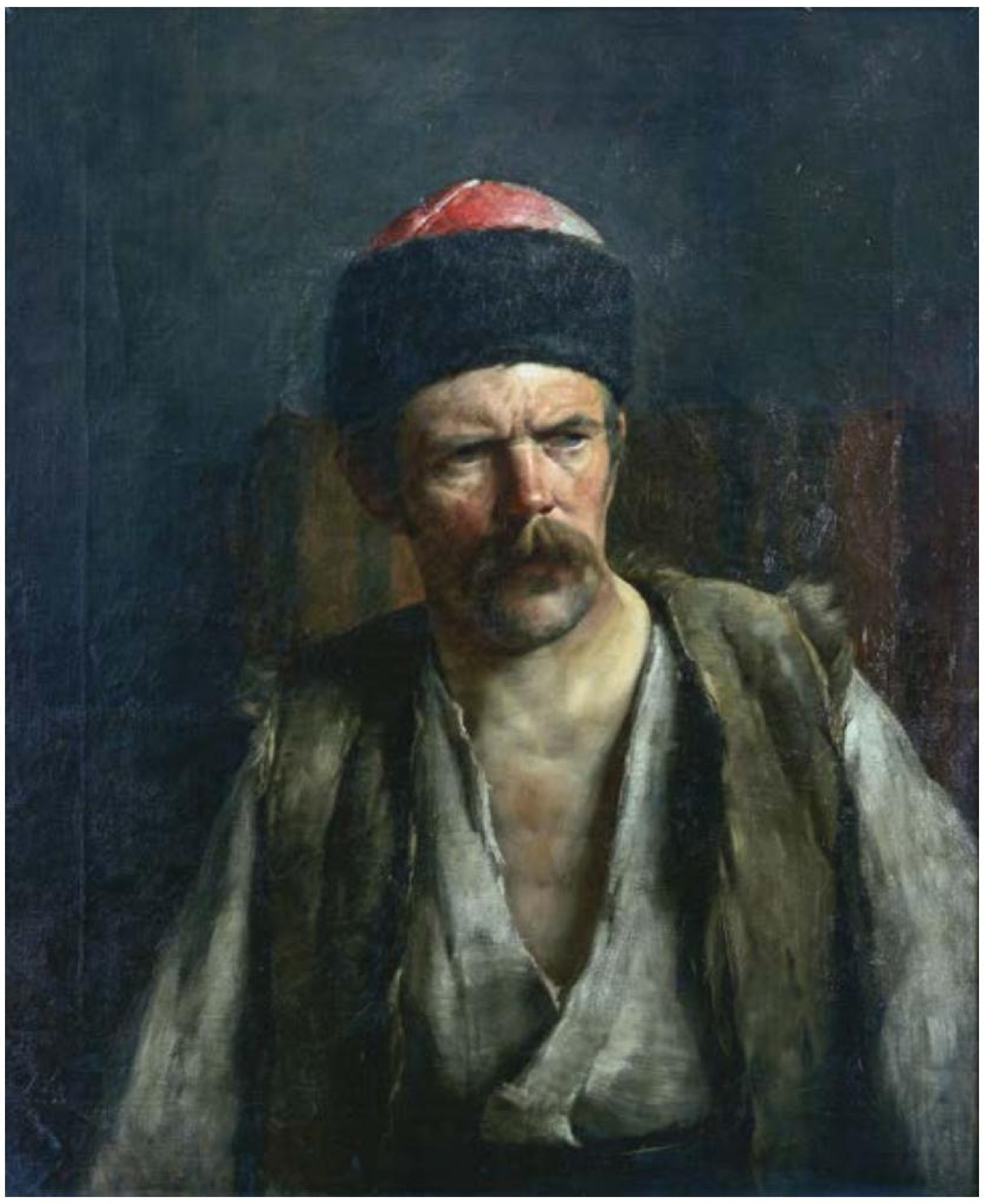
Provenance: with Fine Art of Oakham Ltd; Private Collection, Cotswolds **£2,000 - £3,000**



344

344. **Nathaniel Hone R.H.A. (Irish, 1831-1917),** an open landscape with cattle by a stream, oil on canvas, 61 by 92cm, gilt frame.

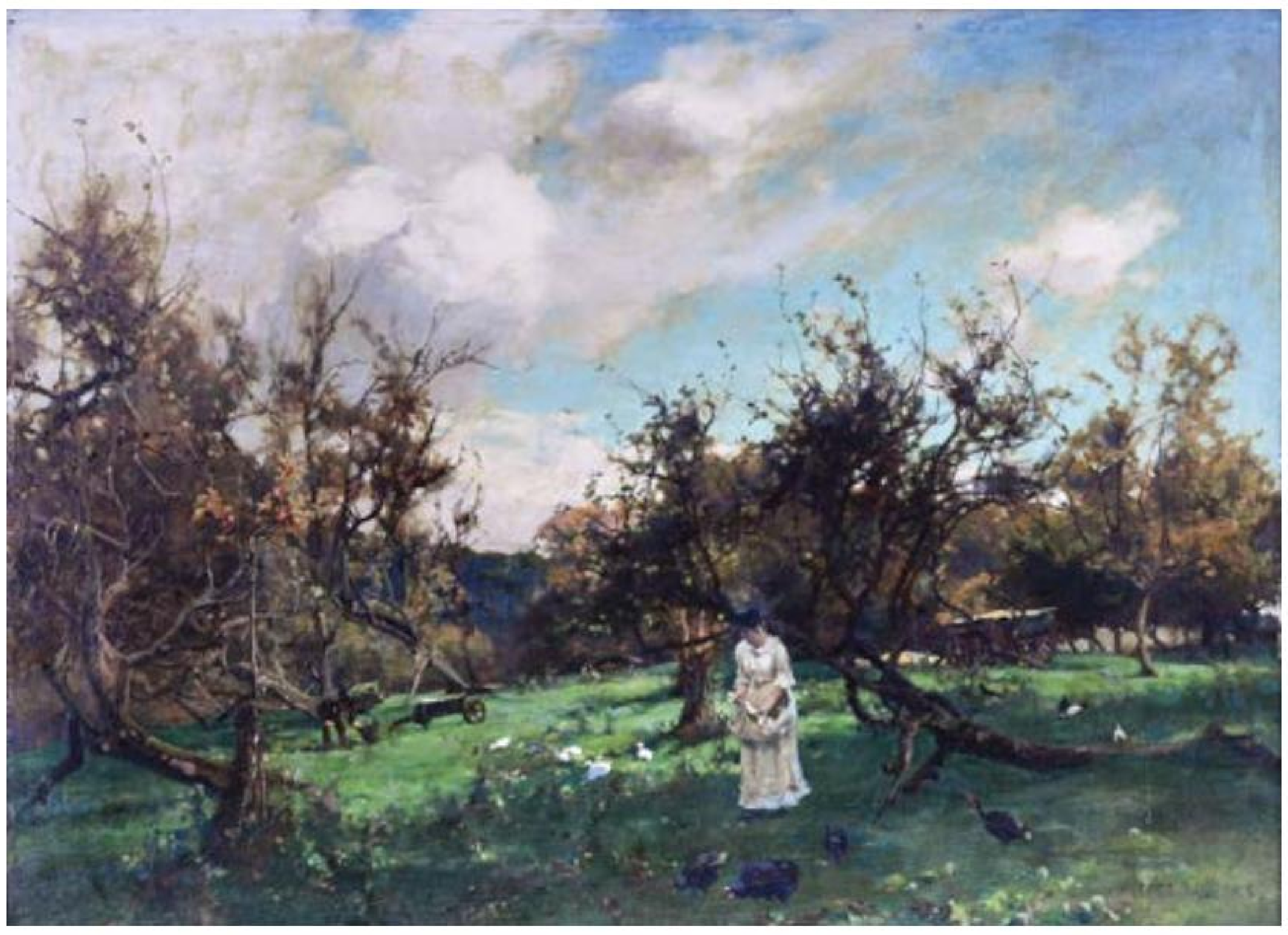
Provenance: Private Collection, Cotswolds **£3,000 - £5,000**



345

345. Julius Zuber (Polish, 1861-1910), portrait of a man, half-length, in a white shirt and fur hat, signed l.l., oil on canvas, 81.5 by 66cm, simulated rosewood moulded frame.

Exhibited: Munich, 1889, No.1094 **£1,000 - £1,500**



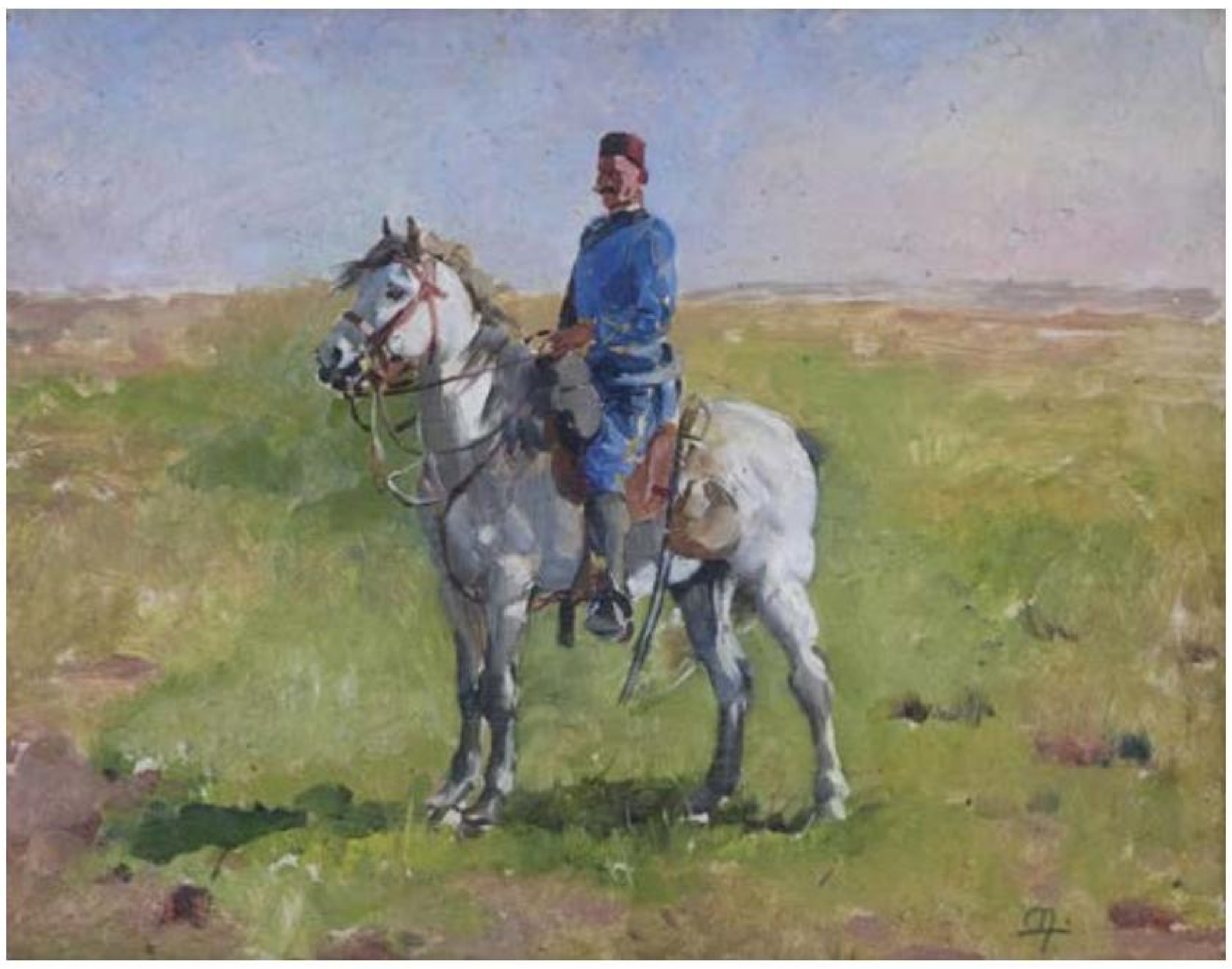
346

346. Alfred William Parsons (British, 1847-1920), In The Orchard, signed l.r., oil on panel, 34 by 47cm, gilt frame **£600 - £800**

347. Elias Maria Reti (Hungarian, 1956), Andersum No.17, signed l.l., dated 1989 l.r., titled verso, acrylic on board, 50 by 40cm, unframed **£80 - £120**

348. Guy Leclerc-Gayrau (French, 1942), Marekale, signed l.r., titled verso, oil on board, 52 by 33cm, framed.

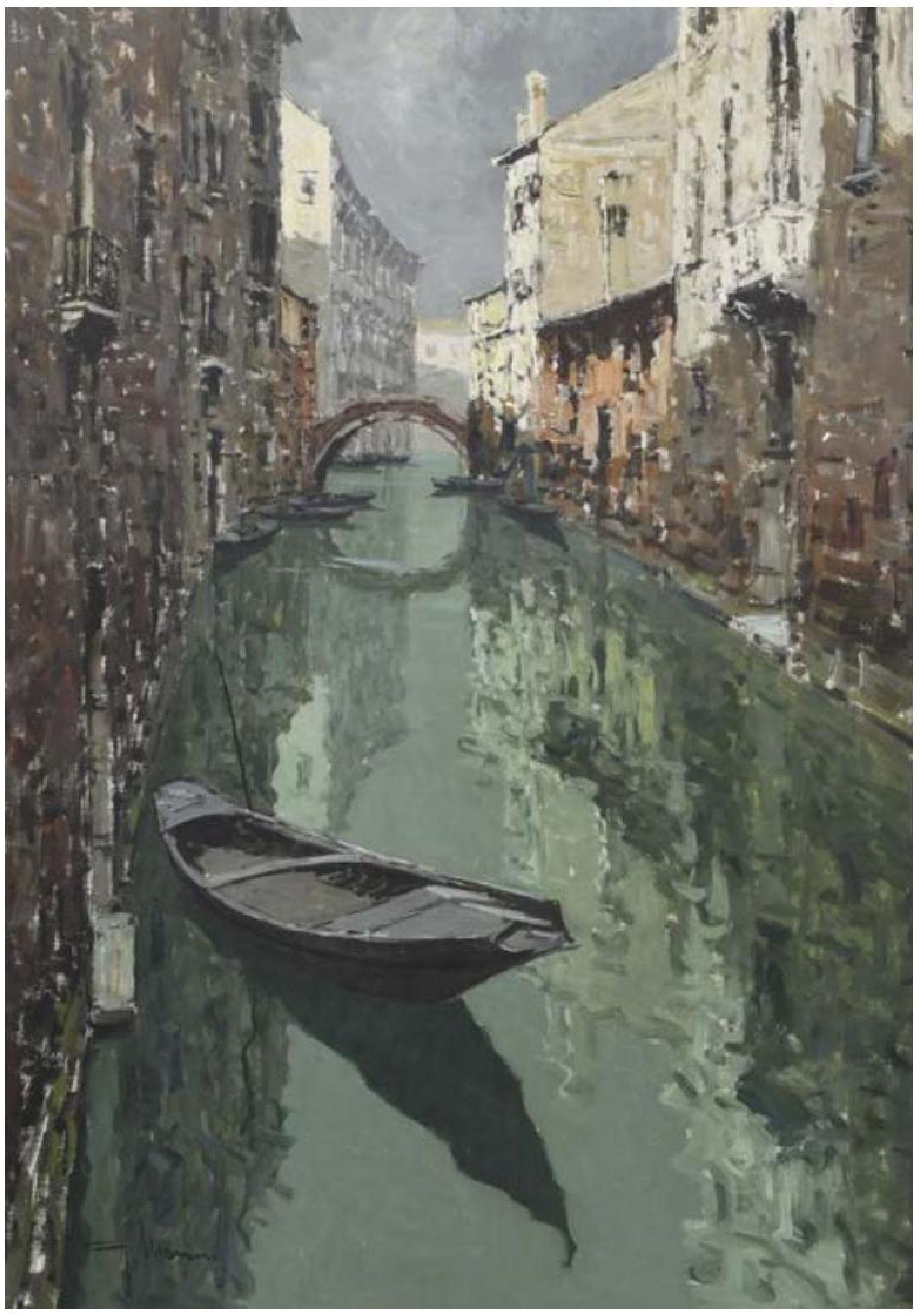
Note: Artist Resale Rights apply **£60 - £100**



349

349. Margery May (British, d.1939), Egyptian Policeman, signed with monogram l.r., titled and inscribed on a torn label verso, oil on board, 25 by 33cm, gilt frame.

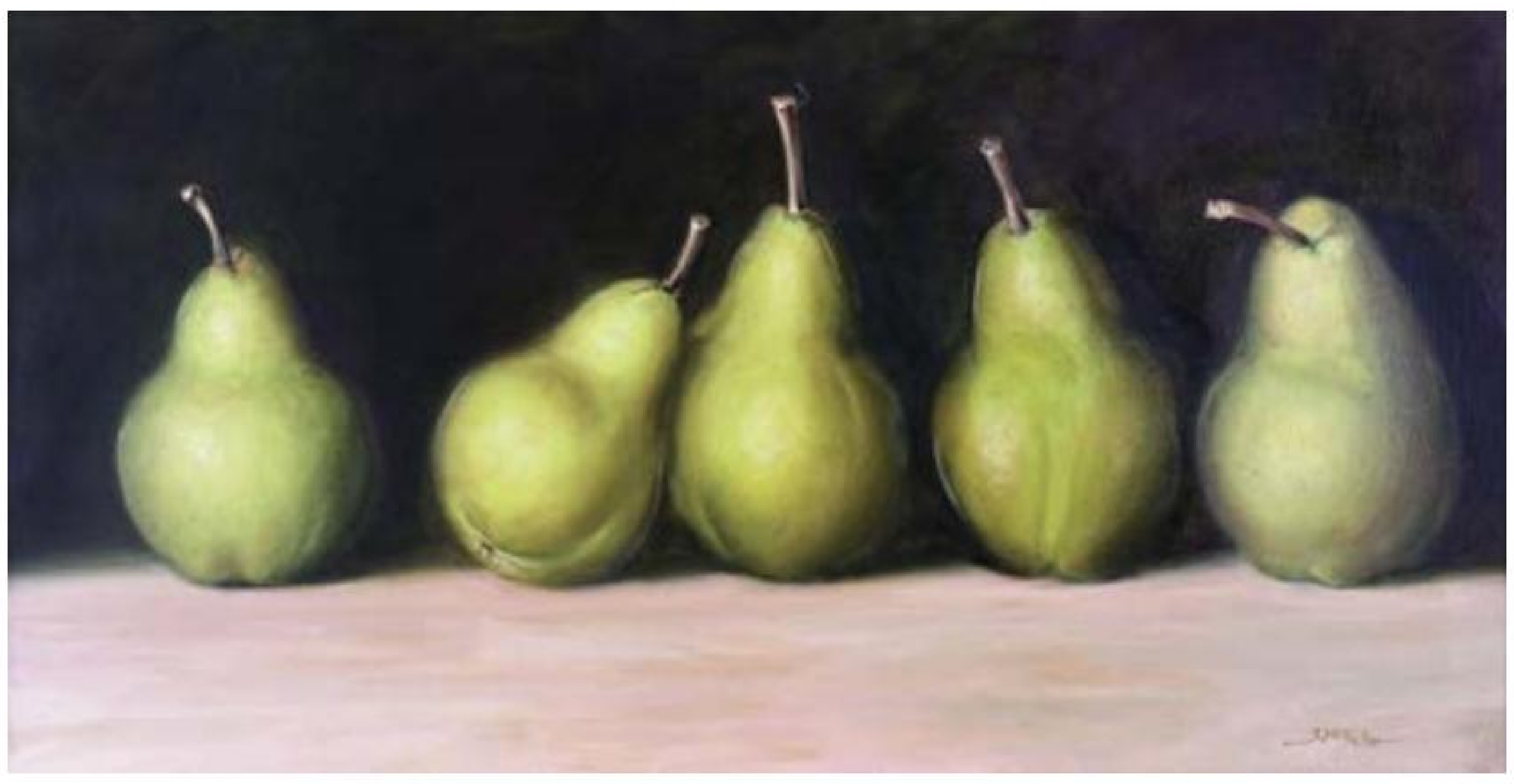
Note: the artist married Sir (William) Edgar Horne Bt (1856-1941). May was a talented amateur artist, and it is believed she painted this work whilst on her honeymoon in Egypt. The label verso mentions Hall Place, Shackleford, which was the family home. **£100 - £150**



350

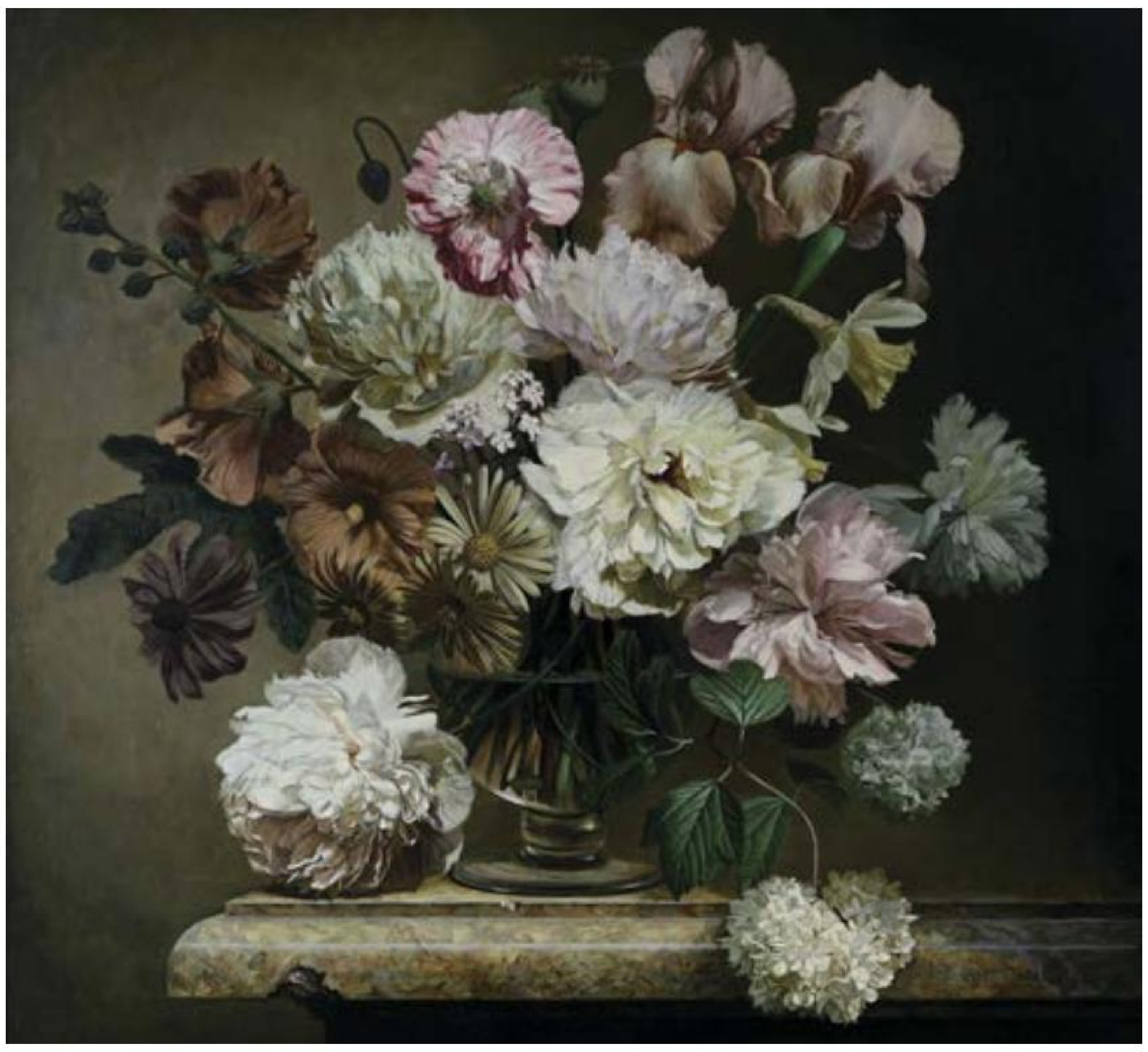
350. Giuseppe Marino (Italian, 1916-1975), Venice, Gondola on a canal, signed l.l. oil on canvas, 70 by 50cm, framed.

Note: Artist Resale Rights apply **£250 - £350**



351

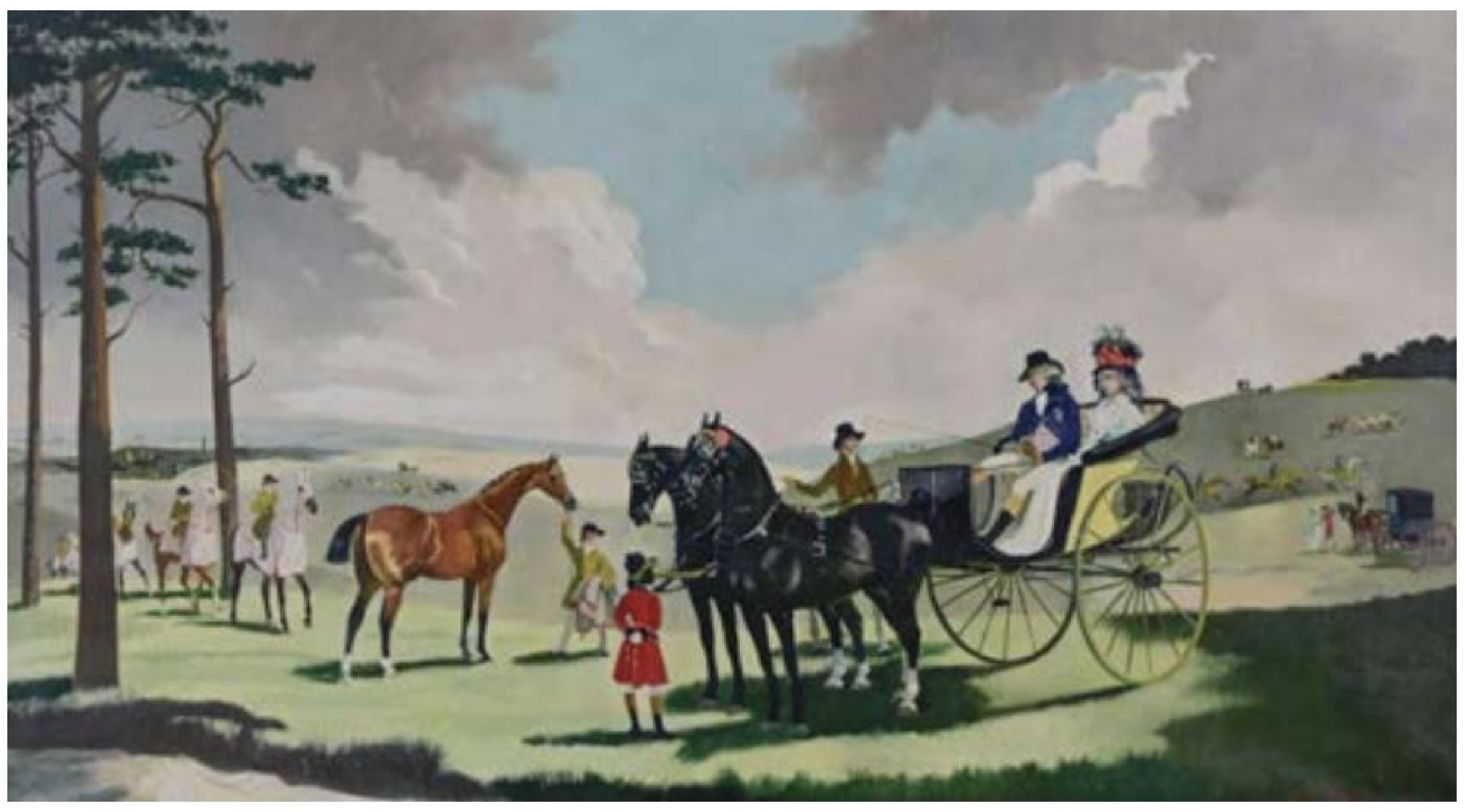
351. Robert McKellar (British, 1945-2009), still life of five pears, signed l.r., oil on canvas, 60 by 115cm, framed **£200 - £300**



352

352. Bennett Oates (British, 1928-2009), Carnations and Iris in a Glass Bowl, signed and dated 1977 l.r., titled verso, oil on panel, 59 by 64cm, gilt frame.

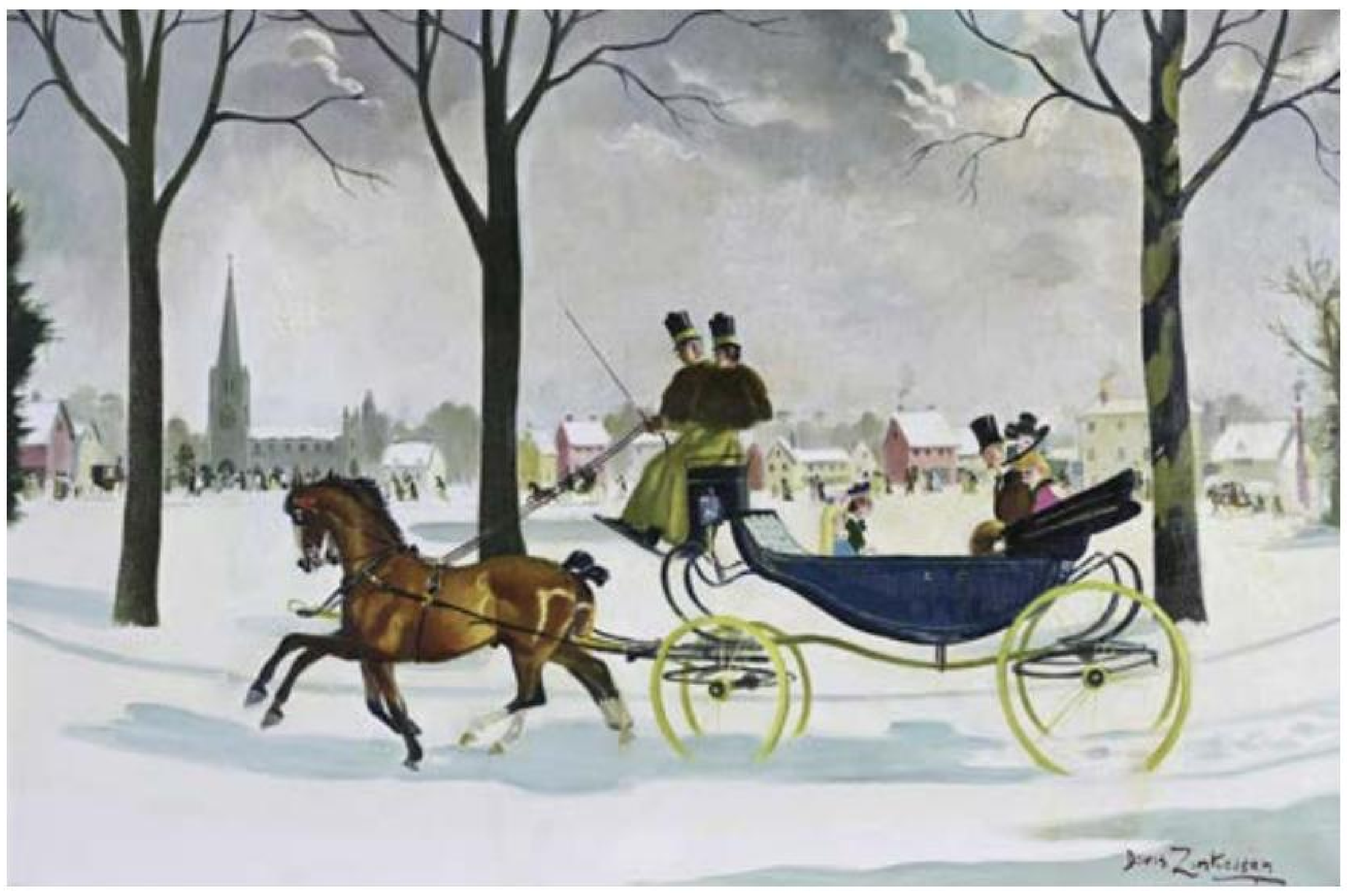
Note: Artist Resale Rights apply **£800 - £1,200**



353

353. Doris Clare Zinkeisen (Scottish, 1898-1991), A Carriage Ride on the Heath, signed l.r., oil on canvas, 62 by 112cm, framed.

Note: Artist Resale Rights apply **£1,000 - £1,500**



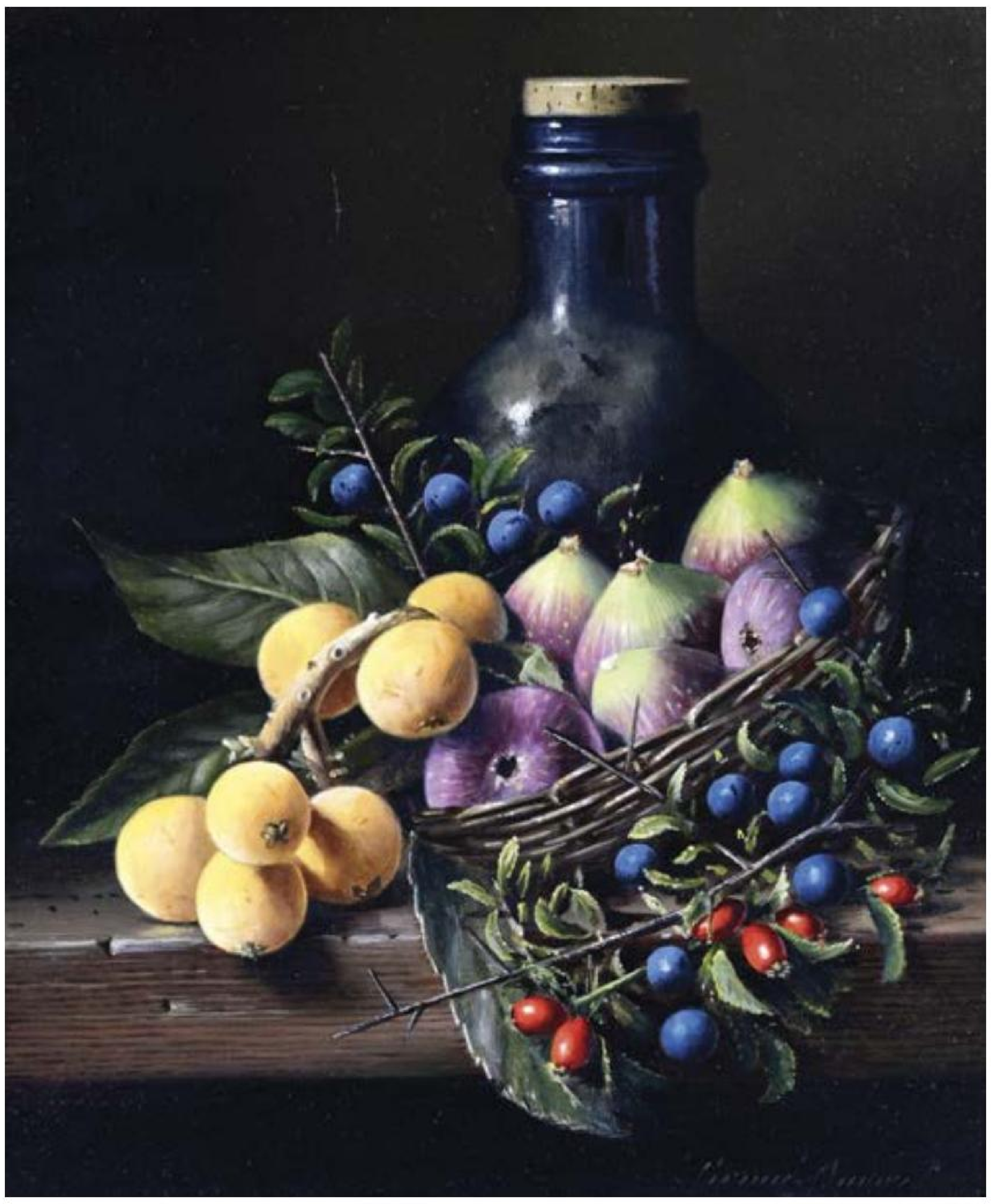
354

354. Doris Clare Zinkeisen (Scottish, 1898-1991), Christmas Morning, signed l.r., titled on a plaque below, oil on canvas, 49.5 by 74.5cm, framed.

Provenance: Private Collection, Cotswolds.

Note: Artist Resale Rights apply **£800 - £1,200**

355. Frank Milo (Swiss, 1921-1991), Solitude - Village de Savoie, signed l.l., titled and dated 1979 verso, oil on board, 20 by 31cm, framed **£150 - £200**

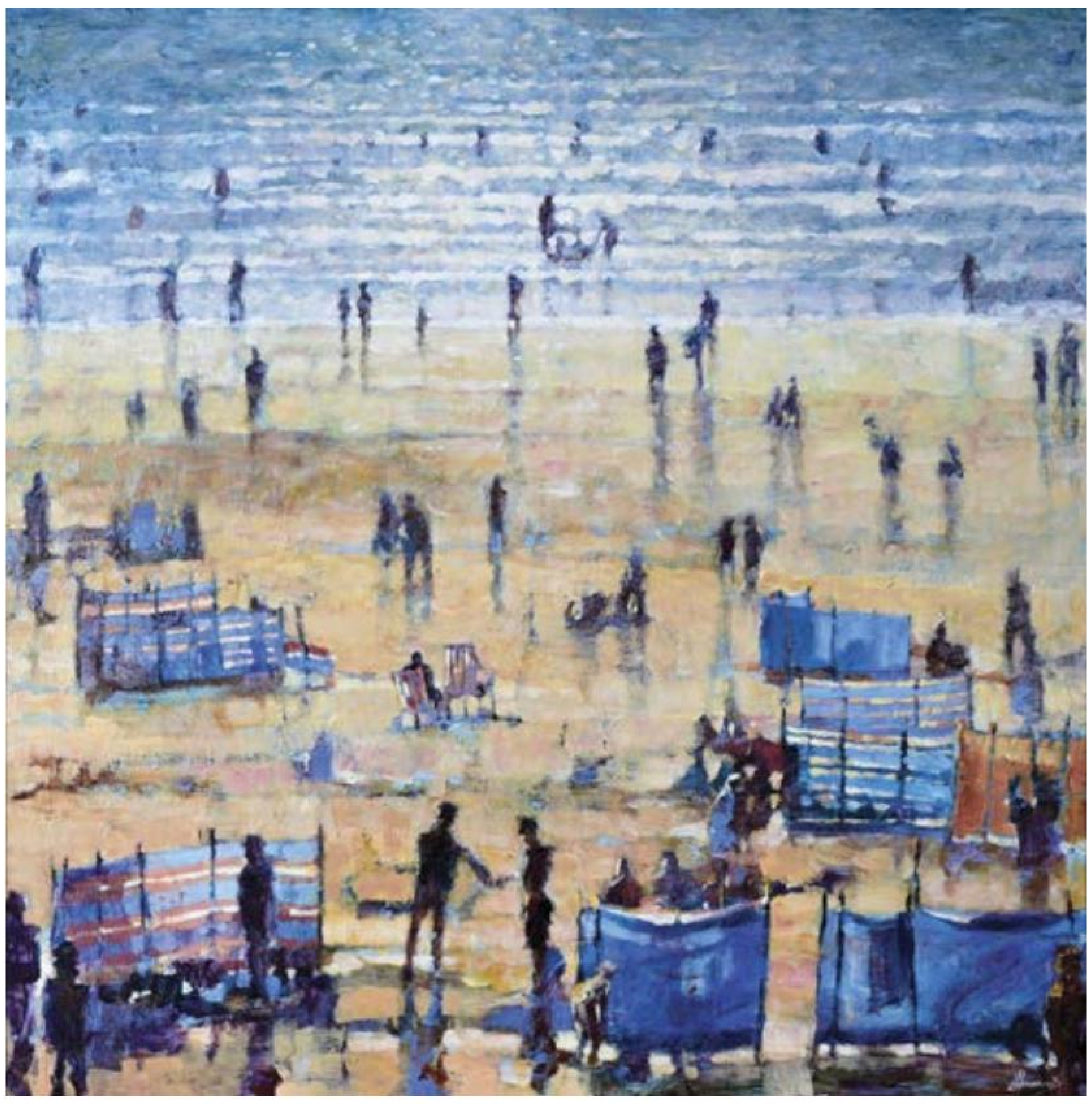


356

356. Brian Davies (British, 1942-2014), still life with a stoneware jar with cork stopper, berries and fruit on a wooden shelf, signed l.r., oil on board, 29 by 24cm, gilt frame.

Note: Artist Resale Rights apply **£150 - £200**

357. Massimo Salvadori (Italian, 1960), A19L4, titled and dated 2017 verso, acrylic on canvas, 15 by 15cm, framed **£150 - £200**



358

358. John Hammond (British, 1961-2023), Beach Scene with Bathers, signed l.r., oil on board, 60 by 60cm, framed.

Note: Artist Resale Rights apply **£400 - £600**

359. Edward Noott (British, 1963), The Manor House Garden, signed l.l., titled verso, oil on canvas, 102 by 122cm, framed.

Note: Artist Resale Rights apply **£800 - £1,200**

360. Manner of Serge Poliakoff, Untitled (Abstract Composition), bears signature l.r., oil on canvas, 50 by 75cm, framed **£100 - £150**

361. Donald N. Provan (Scottish, 1964), Dark Beach, signed, titled, and dated 2003 verso, oil on board, 82 by 152cm, framed.

Note: Artist Resale Rights apply **£400 - £600**

362. Simon John Garden (British, 1960), Hut, titled and signed verso, oil on panel, 32 by 45cm, framed.

Note: Artist Resale Rights apply **£200 - £300**

363. Simon John Garden (British, 1960), A Place to Visit, titled and signed verso, oil on board, 90 by 64cm, framed.

Note: Artist Resale Rights apply **£500 - £800**

364. Simon John Garden (British, 1960), Mystical Boat, titled and signed verso, oil on board, 90 by 64cm, framed.

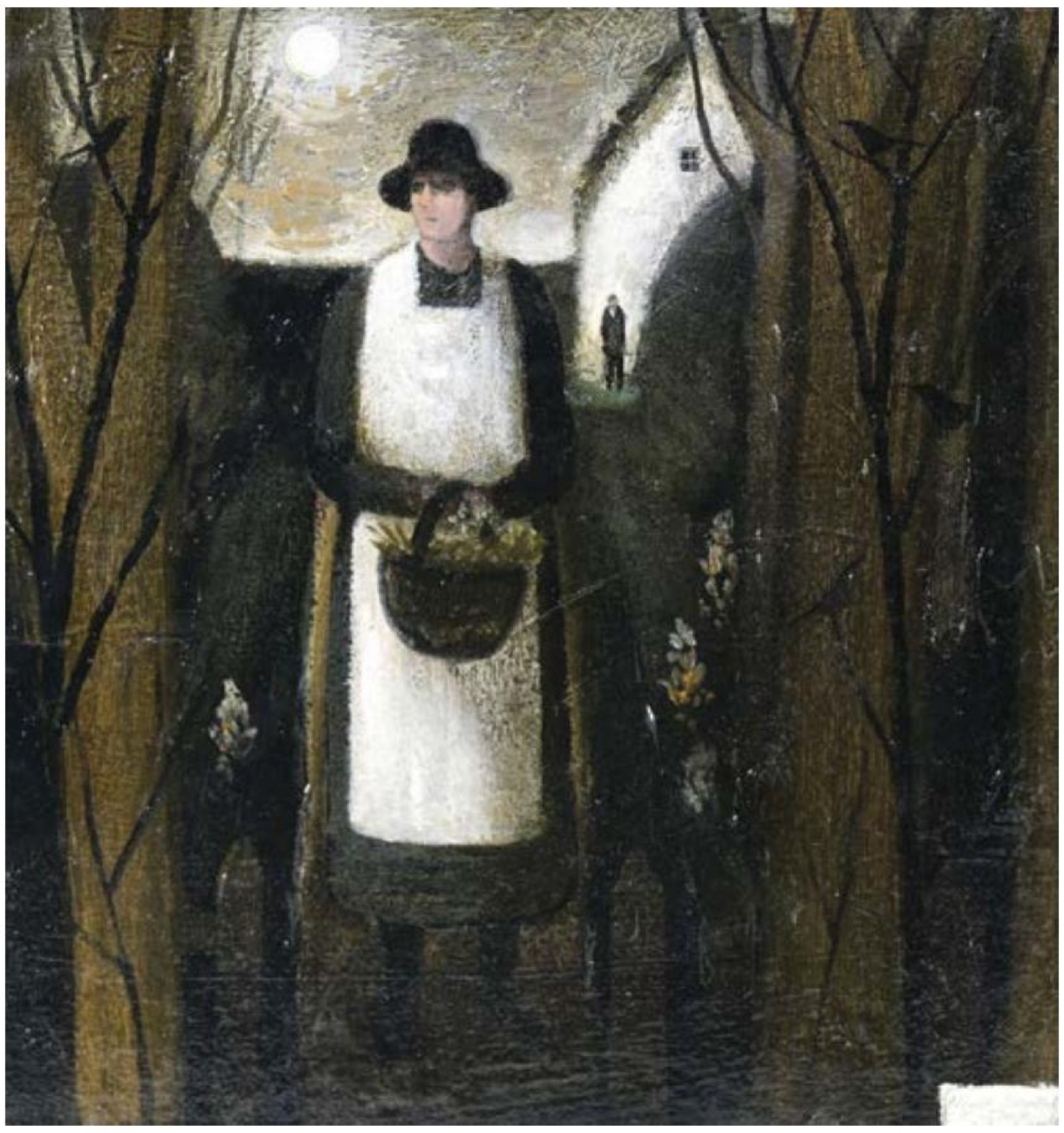
Note: Artist Resale Rights apply **£500 - £800**

365. Simon John Garden (British, 1960), Path to the Sea, titled and signed verso, oil on panel, 22 by 32cm, framed.

Note: Artist Resale Rights apply **£150 - £200**

366. Darren Hughes (British, 1970), Bro Waun, signed, titled, and dated 2008 verso, mixed media on board, 25 by 100cm, framed.

Note: Artist Resale Rights apply **£200 - £300**



367

367. John Caple (British, 1966), Night Scented Stock, titled and signed l.r., mixed media on board, 24.8 by 23.5cm, framed.

Provenance: with John Martin Gallery, London.

Note: Artist Resale Rights apply **£500 - £800**

END OF DAY ONE

DAY TWO

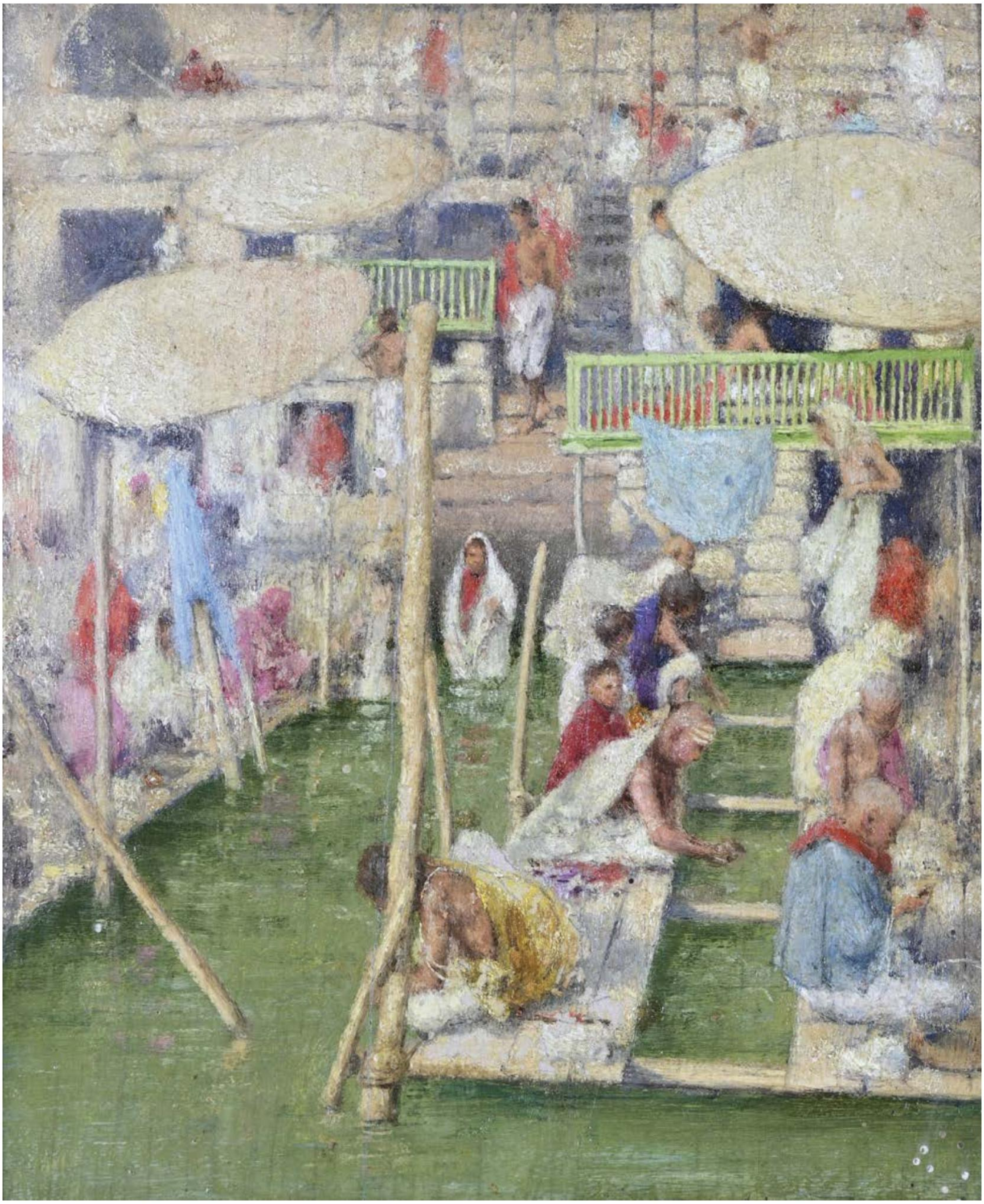
14 MAY AT 10AM

Catalogue available online
www.kinghamsauctioneers.com

FINE & DECORATIVE ARTS

22 & 23 JULY 2026

Entries Invited Until 22 June



Mortimer Luddington Menpes (Australian, 1855-1938), Where All the Hours are Holy (Benares), oil, 19 by 15.5cm

SOLD FOR £15,800

Contact: Adrian Rathbone & John Keightley

Kinghams Auctioneers Ltd
10-12 Cotswold Business Village, London Road, Moreton-in-Marsh GL56 0JQ
01608 695695 – enquiries@kinghamsauctioneers.com – www.kinghamsauctioneers.com

TERMS & CONDITIONS OF SALE AND BUSINESS

These Conditions of Sale and Business constitute the contract between Kinghams Auctioneers limited and the seller, on the one hand, and the buyer on the other. By bidding at the auction, and/or consigning to Kinghams Auctioneers limited, you agree to be bound by the following terms.

CONDITIONS OF SALE

1. DEFINITION

In these terms of business: Kinghams Auctioneers & Valuers is referred to as 'Kinghams'. The Kinghams representative conducting the auction is referred to as the 'auctioneer'.

2. AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers if the transaction is not completed and paid for.

3. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment.

4. DESCRIPTIONS AND CONDITION OF LOTS

Every effort is made to ensure the accuracy of statements relating to authorship, descriptions, origin, date, age, provenance and condition of lots. Statements made orally or in the catalogue are opinions given after careful consideration and research. Prospective buyers are given ample opportunity to view lots before any sale. When bidding, buyers acknowledge that they are fully satisfied as to the description and condition of the lot. The absence of a condition report or reference to condition in catalogue descriptions does not indicate that the lot is without fault.

5. ATTRIBUTION OF PICTURES

(a) If the forename(s) (or asterisks where not known) and surname of the artist are given, this indicates that in the opinion of Kinghams the picture is a work by the named artist.

(b) If the initials of the forename(s) and the surname of the artist are given, this indicates that in the opinion of Kinghams the picture is a work of the period of the named artist and may be wholly or in part his work.

(c) If the surname of the artist is given, this indicates that in the opinion of Kinghams the picture is a work of the same school of the named artist, or by one of his followers, or in his style and of uncertain date.

(d) The term 'Bears signature' indicates that in the opinion of Kinghams this is not the signature of the artist.

(e) All other terms are self-explanatory.

6. FORGERIES

Notwithstanding Condition 4, any lot which proves to be a deliberate forgery may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence provided that the lot is a deliberate forgery we shall refund the money paid by you for the lot including any buyer's premium.

7. THIRD PARTY LIABILITY

Every person on Kinghams premises before, during or after a sale shall be deemed to be there at their own risk and shall have no claim against Kinghams in respect of any injury they may sustain or any accident which may occur.

8. DISPUTES

Any dispute not covered in these terms of business will be settled at the sole discretion of Kinghams.

9. GENERAL

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of the Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

Any notice to any buyer, seller, bidder or viewer may be given by first class mail or email in which case it shall be deemed to have been received by the addressee 48 hours after posting.

Special terms may be used in catalogue descriptions of particular classes of terms in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of the Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

English law applies to the interpretation of these Conditions.

TERMS OF CONSIGNMENT FOR SELLERS

1. INTERPRETATION

In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us' etc. refer to Kinghams Auctioneers & Valuers.

2. WARRANTY

The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the items ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. COMMISSION

Commission is charged to sellers at a flat rate of 15% plus VAT on each lot. There is a lotting charge of £5.00 (+VAT) per lot sold or unsold. There is a charge of £10.00 (+VAT) per furniture lot sold or unsold (defined by staff).

Insurance is charged at 1.5% (+ VAT) of hammer price or bottom estimate if unsold.

4. REMOVAL COSTS

Items for sale must be consigned to the saleroom by and stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

5. LOSS AND DAMAGE OF GOODS

a) Loss and Damage Warranty – Kinghams is not authorised by the FSA to provide insurance to its clients and does not do so. However, Kinghams for its own protection, assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Kinghams makes a charge of 1.5% of the hammer price plus VAT. The liability assumed by Kinghams shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold.

b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owners risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 5(a) is inapplicable.

6. ILLUSTRATIONS

The cost of any illustrations is borne by you. If we consider that the lot should be illustrated your permission will be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.

7. MINIMUM BIDS AND OUR DISCRETION

Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 8. We may sell lots below the reserve provided if we can account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

8. RESERVES

a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to unreasonably high reserves {in which case goods carry the storage (Condition 17) and loss damage warranty (Condition 5(a) charges as stipulated in these Terms of Consignment}.

b) A reserve once set cannot be changed except with our consent.

c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

d) Reserves are not usually accepted for lots expected to realise below £50.

9. ELECTRICAL ITEMS

These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

10. SOFT FURNISHINGS

The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense.The rights of disposal referred to in clauses 9 and 10 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection upon request.

11. DESCRIPTIONS

Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 4 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds.

12. UNSOLD ITEMS

If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred.

13. WITHDRAWN AND BOUGHT IN ITEMS

These are liable to incur charges on being bought in or withdrawn after being catalogued.

14. CONDITIONS OF SALE

You agree that all goods will be sold subject to our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses, liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.

15. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST

You authorise us to deduct commission at the stated rate and all expenses incurred from your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale and any interest earned on the sale proceeds until the date of settlement. You authorise us at our discretion to negotiate a sale by private treaty not later than the close of business 48 hours after the day of sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

17. STORAGE

We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make storage charges.

18. SETTLEMENT

Settlement is started from 4 weeks after the auction, subject to normal business conditions and funds being cleared. If the buyer has not paid for the goods no settlement will be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. Please note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 11 above and you should therefore bear this in mind before parting with the proceeds of sale.

INFORMATION FOR BUYERS

1. INTRODUCTION

The following notes are intended to assist buyers particularly those who may be inexperienced or new to our saleroom. All sales are conducted in accordance with our Conditions of Sale. Our staff will be happy to help you with anything you do not fully understand.

2. AGENCY

As auctioneers we usually contract as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly, if you buy your primary contract is with the seller.

3. THE BUYER

The highest bidder acknowledged as such by the auctioneer will be the buyer. If any dispute arises, the auctioneer has absolute discretion to settle the matter. The auctioneer rules the bidding and bids cannot be retracted. The auctioneer reserves the right to refuse any bid.

The successful bidder, whether bidding for himself or for a third party, is entirely responsible for paying for the lots they have bought in accordance with Kinghams's Conditions of Sale and Business. The auctioneer reserves the right to bid on behalf of the sellers for any lot and to withdraw, consolidate or divide any lot or lots.

4. REGISTRATION

Unless registered already on a bidding platform, it is essential that all prospective buyers register with us, giving their full name, address, contact telephone number(s) and email address.

All buyers will be required to provide proof of identity (i.e. driving licence/passport). Upon receipt of the above a paddle will be issued, which is only valid for the current sale. The paddle may be used to indicate your bids to the Auctioneer during the sale. If successful, the bidder must ensure that their number can be seen by the Auctioneer and that it is their number that is called out. Should there be any doubts as to price or buyer, please draw the Auctioneer's attention to it immediately.

We reserve the right to investigate and identify all bidders and the source of any funds received by us, including but not limited to engaging approved third-party vendors. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Kinghams Auctioneers & Valuers Limited or the Seller.

5. BUYER'S PREMIUM - COMMISSION CHARGES

There is a buyer's premium of 26 per cent plus VAT on the hammer price of each lot up to and including £500,000. The buyer's premium is 18% plus VAT on the hammer price of each lot on the excess of £500,001 up to and including £1,000,000. The buyer's premium is 15% plus VAT on the hammer price of each lot on the excess of £1,000,001.

6. VALUE ADDED TAX

Lots on which the buyer may have to pay VAT on the 'hammer price' are indicated in the catalogue with the following symbol *. The buyer must pay this VAT at the rates that apply on the day of the auction in addition to the buyer's premium and VAT thereon.

7. AUCTIONEERS MARGIN SCHEME

This scheme allows auctioneers to sell items without VAT on the hammer price. The buyer then pays an amount equivalent to VAT. This amount cannot be refunded and is not shown separately on the invoice.

8. PAYMENT

Buyers must pay in full before items can be removed from the premises (please see “payment methods” below).

Invoices will be issued from the day of the sale. Buyers must pay their invoice in full within 24 hours and advise when they will be collecting their item(s). Any invoices which remain unpaid after seven days will incur interest at 5% above the base rate, charged from the date of the sale. If buyers are unknown to us, we cannot hand over purchases unless we have adequate references or payment is cleared.

Payment Methods
We accept payment by:
Cash – up to £9,000 (subject to money laundering regulations).
Debit cards - Visa, Delta, Switch, Connect
(we accept a maximum payment of £1,000 by phone)

Bank transfer to:
HSBC Bank, Bridge St, Evesham WR11 4RU

Account no.	51655345
Account name	Kinghams Auctioneers & Valuers
Sort code	40-20-27
IBAN	GB91MIDL40202751655345
SWIFTBIC	MIDLGB22

Please note that a fee of £15 will be added for international bank payment.

Please note we do NOT accept credit card or paypal payments. In case we have to provide a payment link a 5% fee of the total invoice value will be charged.

9. LIVE INTERNET BIDDING

Live online auctions are in conjunction with the-saleroom.com, invaluable.com and easyliveauction.com

We ask that you register for the sale a minimum of 24 hours before the auction.

When you have registered, you can watch the auction in real time; simply click the bid button to place a bid.

If your bid is successful we will notify you after the sale for payment. Charges will be made for internet bidding dependent on the auction platform. See their terms and conditions for details.

10. TRANSFER OF RISK

Each lot is the buyer’s sole responsibility from the fall of the hammer.

11. COMMISSION BIDS

If instructed, Kinghams will execute bids and advise prospective buyers. This service is free.

Buyers who cannot come to a sale may leave their bid with our staff after/during viewing, or make their bid in advance by telephone or email (enquiries@kinghamsauctioneers.com). Such bids are placed at the buyer’s own risk.

Bids must be made at least one hour before the sale starts, but we advise buyers to make bids at the earliest possible opportunity. When making bids, buyers must provide:

Their full name
Address
Email address
Contact telephone numbers

The number of the lot they wish to buy

Their maximum bid amount – excluding commission which will be added to the invoice afterwards.

Buyers must state what their maximum bid would be. We cannot accept an instruction to ‘buy’ or unlimited bid.

We will ensure that lots are bought as cheaply as possible depending on the bids made and other reserves. If identical bids are placed, they will be dealt with on a “first come first served” basis.

12. TELEPHONE BIDS

Lines for telephone bidding must be booked 24 hours before the auction. Lines are booked on a “first come first served basis.” Full name, address and telephone numbers will be required together with proof of identity and address. Bank and credit/debit card details are also necessary to secure the line.

13. DATA PROTECTION

Kinghams will use information provided by its clients or obtained by Kinghams relating to its clients for the provision of auction services or as required by law. Kinghams may need to record telephone conversations for security or legal reasons or as necessary to provide a higher quality of service. Clients agree that Kinghams may use sensitive information that they supply to Kinghams. Unless permitted by law, Kinghams will not otherwise process sensitive personal data without express consent. By agreeing to the Conditions of Sale and Business, clients agree to the processing of their personal information.

14. STORAGE CHARGES

Handling and storage charges may be applied to any purchased or unsold lots that have not been collected within 14 days from the date of the auction at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone):- handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot’s size with be determined by Kinghams Auctioneers on a case by case basis (typical examples given above are for illustration purposed only)

All charges are subject to VAT, where applicable. All charges are payable to Kinghams Auctioneers.

Storage charges will cease for purchased lots which are shipped through Kinghams Auctioneers’ shipping service from the date on which we have received a signed quote acceptance from you.

14.1 LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded the Kinghams Auctioneers accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction.

15. ELECTRICAL GOODS AND SOFT FURNISHINGS

These are sold as ‘antiques’ only and if bought for use must be checked over for compliance with safety regulations.

16. EXPORT OF GOODS

Buyers intending to export goods should check whether an export licence is required and whether there is any specific prohibition on importing goods of that character because e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

17. PACKING AND DESPATCH

We offer a packing and despatch service for smaller lots. We also use national and local carriers. Further details can be obtained from our office.

18. DROIT DE SUITE ROYALTY CHARGES

A work of art by a living artist, or those who have died within the last 70 years, which costs more than the UK sterling equivalent of €1,000 will incur a royalty charge. We pass this payment onto the Design and Artists Copyright Society (DACS), and do not charge a handling fee. Buyers can calculate royalty charges on the DACS website.

Items marked with the † symbol in the catalogue will potentially incur royalty payments.

We use the euro to UK sterling exchange rate which applies on the day of the sale. It is the buyer’s responsibility to check the relevant exchange rate.

The actual qualifying threshold is calculated by the Artist’s Resale Right Service Hub based on the European Central Bank reference rate published at 2.15pm on the day of the sale, and can be found on the DACS website.

The royalty charge for pictures which achieve a hammer price of more than the UK sterling equivalent of €1,000, but less that the UK sterling equivalent of €50,000 is 4%. On works of art that achieve a hammer price of more than the UK sterling equivalent of €50,000 a sliding scale of royalty charges applies. For a complete list of the royalty charges and threshold levels please download more information from the DACS website.

The royalty charge is added to invoices, and must be paid before purchases are removed. VAT is not paid on royalty charges.

19. CITES LICENSE - IMPORTANT NOTICE RELATING TO SPORTING AND NATURAL HISTORY

Clients intending to import/export any item derived from natural history specimens into/from a non-European country should first check for any Import/Export and possession restrictions prior to bidding/selling.

Certain species (λ) are also subject to CITES regulations when exporting/importing these items out of the EU. CITES regulations are given on www.ukcites.gov.uk or maybe obtained from Animal Health, Wildlife Licensing and Registration Service, Zone 1/17, Temple Quay House, 2 The Square, Bristol BS1 6EB. Those species that are covered by the US Endangered Species Act (USESA) or The Migratory Bird Treaty Act (MBTA): potential US bidders should check with USF&W (US Fish and Wildlife Services) for trade/possession restrictions in the US prior to bidding.

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